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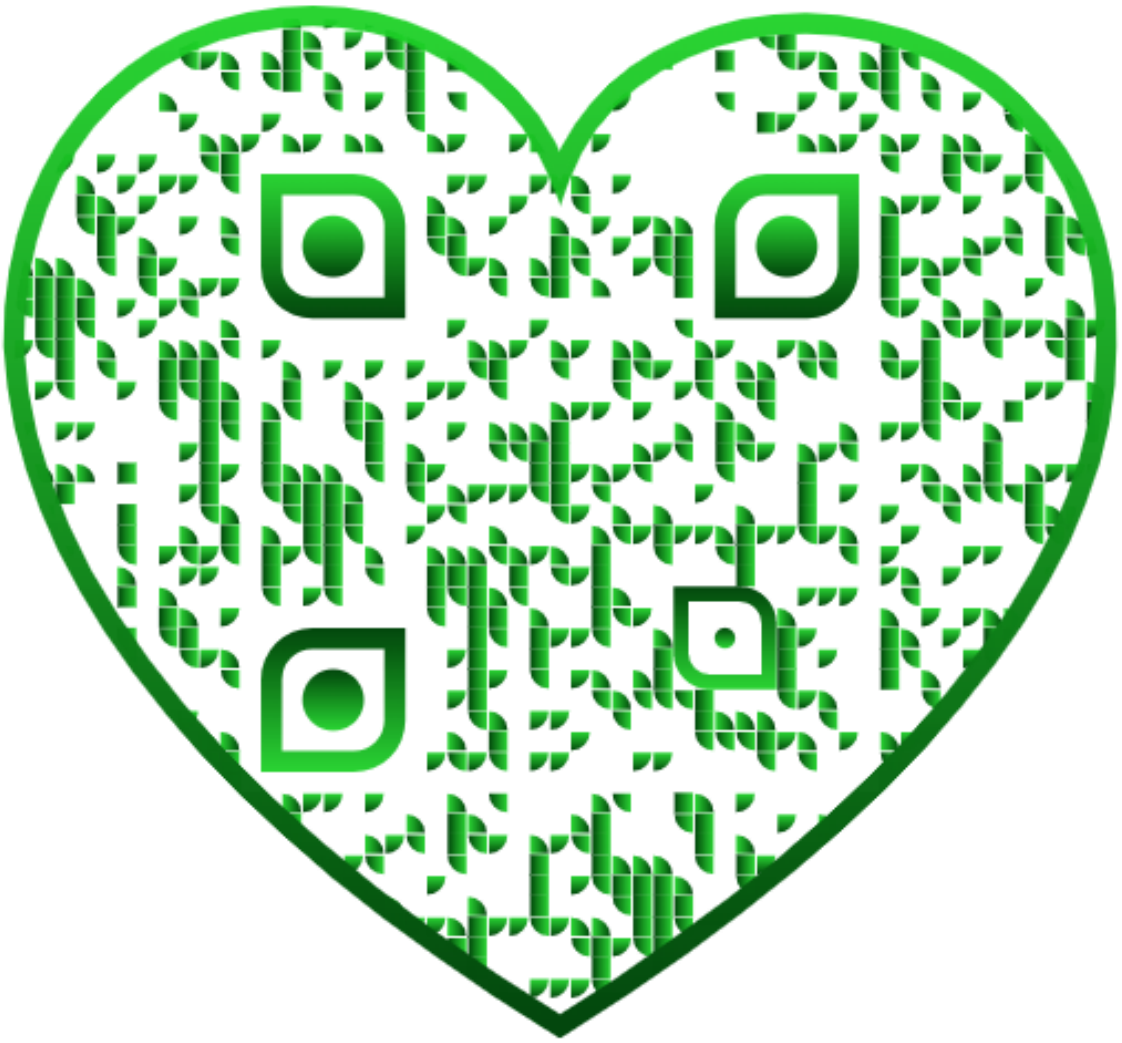

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NEW MUSICAL EXPRESS | 25 JULY 2015

REGULARS

5 SOUNDING OFF

6 ON REPEAT

14 IN THE STUDIO

Bring Me The Horizon

16 ANATOMY OF AN ALBUM

Oasis – 'Familiar To Millions'

18 SOUNDTRACK OF MY LIFE

Shirley Manson, Garbage

20 RADAR

Meet LA punks Cherry Glazerr, plus 17 other new artists

40 REVIEWS

▶ ALBUMS

The Maccabees – 'Marks To Prove It'

Big Talk – 'Straight In No Kissin"

Georgia – 'Georgia'

Gwenno – 'Y Dydd Olaf'

and more

▶ FILM

The Damned: Don't You Wish That We Were Dead

and more

▶ LIVE

T In The Park

NOS Alive

Festival d'Eté de Quebec

Ezra Furman

and more

58 CROSSWORD/ THINGS WE LIKE

FEATURES

24 Slaves

After storming Glastonbury, and the charts, aggro funsters Slaves get serious, discussing their strife-strewn origins, their stellar rise and how grime is the new punk

30 AC/DC

The ABCD of AC/DC: an alphabet-based run-down of everything you need to know about the greatest rock band in short trousers

34 Albert Hammond Jr

The 'Side Boob' star talks crippling drug abuse, rehab, reforming The Strokes and finding himself on new album 'Momentary Masters'

36 Mac DeMarco

Throwing out free albums and inviting uninvited fans into his house for coffee, the goofy slacker king explains why he's more chilled than ever ahead of his forthcoming "fantasy love album"

BAND LIST

AC/DC	30	Kasabian	48
Albert Hammond Jr	34	Kurt Vile	6
Azealia Banks	51	Le Pie	23
Best Friends	48	Lianne La Haves	42
Big Talk	42	The Libertines	6, 48
Bring Me The Horizon	14	Lightning Bolt	15
Charli XCX	48	The Maccabees	40
Cherry Glazerr	20	Mac DeMarco	7, 36
Chelsea Wolfe	41	Metronomy	51
Chet Faker	51	MIA	7
Chvrches	6, 8	Morgan Delt	21
The Coathangers	49	Mumford & Sons	12, 50
Color Palette	23	Muse	50
Corey Bowen	7	Nap Eyes	43
C-Rex	23	Nathaniel Rateliff	7
Crown Plaza	21	Noel Gallagher's	
The Damned	45	High Fling Birds	48
Deafcult	22	Oasis	16
Dilly Dally	7	Pangs	21
Disclosure	51	Peaches	6
Django Django	51	The Phoenix	
Dreamtrak	23	Foundation	41
Drones Club	23	Pleasers	21
Edgar Clinks	21	The Prodigy	11, 50
The Enemy	11	Royal Blood	49
Everything Everything	48	Roy Wood$ feat Drake	6
Ezra Furman	49	Sam Smith	51
EZTV	43	Seconds	21
Family Of The Year	49	Seinabo Sey	6
Foals	6	Seoul	43
Foo Fighters	49	Sjowgren	22
The Fourth Wall	22	Slaves	24, 48
Forevr	23	Sleaford Mods	51
Frankie &		Spector	7
The Heartstrings	48	Summer Moon	7
Fran Lobo	21	Swim Deep	7
Future Islands	51	Thundercat	42
Garbage	18	Titus Andronicus	41
Georgia	43	The Vaccines	48
Golden Rules	43	Vant	6
Gwenno	41	Venice Trip	21
Haiku Salut	42	Vitamin	6
Hooton Tennis Club	6	Warmduscher	23
Housewives	21	The War On Drugs	48
Jacuzzi Boys	7	Weaves	49
Jake Evans	42	Wildfront	22
James Bay	48, 51	Wooly Mammoths	22
Jamie T	48	Young Fathers	51
The Jesus And		Yung	7
Mary Chain	50	The Zombies	15

COVER: JORDAN HUGHES CONTENTS: POONEH GHANA

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SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Leonie Cooper

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LETTER OF THE WEEK

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WE NEED TO WAX LYRICAL ABOUT KEVIN

For fuck's sake he's done it again. I've had 'Currents' for a few days now and the tunes are settling themselves into that part of my brain where I'll probably never forget the words. This album can make me want a joint and say sorry to girls I've upset all in the same song. 'Currents', I think, is the best way to describe the noises on this album, the music is stream-like, gloriously throbbing its way through its tracklist and that's what is so excellent. Starting with 'Let It Happen', it grips ya by the ears and shouts in your face letting you know you're about to be bummed by an Australian album from space. Other personal highlights include 'The Less I Know The Better', which features a disco backbeat Nile Rodgers would be proud of. 'Past Life' is all in all probably the weirdest tune, that sees Parker asking himself a series of questions in an A$AP Rocky-esque pitched down voice. Fuck clichés, but this is summer in an album. **Lewis Pike, via email**

Leonie Cooper: Lewis' letter here was just one of a burgling virtual sackload of super love for Tame Impala's third album. Kevin Parker was taking a risk by pulling his idiosyncratic psych sounds onto the dancefloor, but it seems like the band's fans have been more than happy to meet the Aussie wizard under the mirrorball.

LOOPY FOR LANA

Lana Del Rey's latest single, 'Honeymoon', is arguably the most beautiful ballad of the decade. Her melancholic vocals combined with the simply gorgeous rise and fall of the strings form a truly unique and ethereal sound that only she could ever produce. The music itself is heavenly, like something from Ennio Morricone's score for *Lolita*, but the lyrics are of a completely different tone. Her obsession with old-school romance and the classic bad boy persona are a match made in heaven.
Beth Goldstone, via email

'Honeymoon' is dark and mysterious, yet so romantic. Lana entices you for more and more. What I really love about 'Honeymoon' is that Lana creates the music that she wants to make and she's not following other mainstream artists just to get her music to chart. 'Honeymoon' makes me feel nostalgic. I can imagine Marilyn Monroe sitting poolside at the Chateau Marmont, sipping cocktails. While later, during mid-sunset she cruises the hills of LA looking to escape her fame. I can see her pulling up to the side of the road, overlooking the city. Marilyn lights a cigarette and dreams of what could have been if she had a man in her life to love her.
Maximilian Kilworth, via email

LC: A poetic lot, aren't you, Lana Del Rey fans? 'Honeymoon', the first single from Lana's upcoming third album, dropped last week causing the likes of Beth and Maximilian to pick up their quills and scribe these majestic missives. They have a point too – Lana's latest is pretty lush and bodes well for the new LP.

KNOBS CHORUS

I'm wondering why the *NME* has failed to provide coverage for up and coming Watford band The Spitfires who are releasing their debut album in August, there has been no mention of them in the issues I have read and I'm puzzled. They are genuinely different from the other indie shite. Catfish And The Bottlemen show decent tunes but nothing groundbreaking and get a front cover, so why can't The Spitfires, their melodies and attitudes are much worth covering than some stroppy knob from Wales.
Alfie Green, via email

LC: Rock'n'roll is built on stroppy knobs, Alfie. Without them, we wouldn't have Oasis, Nirvana or Hole, and what kind of world would that be? A shitty one, Alfie.

The Spitfires

MORRISSEY VS SHEERAN

I can't even see how there is a discussion about this to be honest, we all know that Morrissey is 100 per cent correct to say that today's popular music is predictable and that it's force-fed to the public. I can say with absolute certainty that the only reason I've ever listened to Sam Smith, Ed Sheeran or any of their soppy and frankly terrible counterparts is due to their excessive radio airtime. Sure, Morrissey isn't selling out Wembley, and you won't hear him every time you turn on your radio, but the fact is that his music (with and without The Smiths) has absolute permanence and has influenced a huge number of successful and talented bands. Even if Sheeran and Smith do influence future singers and bands I imagine they will be similar to the aforementioned: shite. It should be clear to anyone who doesn't have their head up Ed Sheeran's freckly arse that Morrissey is entirely correct, and that Ed is the one "talking bollocks".
Robbie Dadomo-Edgington, via email

LC: I propose that Sheeran books out Wembley for one last night and he and Moz stage a vegan cook-off and the winner not only wins a record deal, but a primetime BBC food show.

THANKS FOR THE NMES

I've been buying *NME* since I was 13 – I'm 34 now – and I just wanted to wish the mag all the best with its future plans. Here's to many more years of the *NME*!
Don Jon, via email

LC: Thanks! Here's hoping you'll love the special issue we've got next week, which is a round-up of all of the best stuff we've printed over the past 60-odd years. Then we'll see you again in September...

LOOK WHO'S STALKING

Bumped into Pete Doherty and Carl Barât from The Libertines at security in Dublin airport with my friend while we were on our way home from their incredible gig the night before.
Meg Keoch, via email

ON REPEAT

NME 20

NME TRACK OF THE WEEK

1. Foals
Mountain At My Gate

If title track 'What Went Down' marked Foals' forthcoming fourth album out as a burly sonic assault, then 'Mountain At My Gate' proves it would be silly to even attempt to pigeonhole the Oxford boys right now. Rolling along on a low-slung, Afrobeat-inspired groove, it builds up into sparkling pop crescendos before tearing itself apart in a tumult of cathartic noise. This is Foals in their imperial phase.
Lisa Wright, writer

2. Vitamin
Giving It Up

Leeds quartet Vitamin have been together for barely a year, but they're already sounding impressively confident. Now signed to National Anthem – where Haim started off – they're serving up a chiming air-puncher with a Foals-y math-rock jitter and a thumping great chorus. Sure, there's a touch of Bastille's grand cathedral pop about the whole exercise, but let's not hold that against them. They won't worry if it shifts 'Pompeii' units.
Matthew Horton, writer

3. Seinabo Sey
Pretend

Since the release of 2013 debut single 'Younger', we've known that 24-year-old Swedish singer Seinabo Sey has an extraordinary voice. However, it's on 'Pretend' where she truly matches it with a song that could light up any club it cared to wander into. Her latest track pouts and swaggers with the '80s vibe of Italo disco troupe Black Box, but marries it with the freshness of Disclosure. A summer banger.
Greg Cochrane, Editor, NME.COM

4. Roy Wood$ feat Drake
Drama

Drake, in the guise of OVO Sound's label boss, made his Beats 1 radio debut on July 11 and played three exclusives, including a remix of Wizkid's 'Ojuelegba' featuring Skepta and Drake himself. Of the three, only 'Drama' by OVO Sound signee Roy Wood$ is an original. It finds young Roy abstractly crooning/rapping lines about a woman having troubles in her life over sparse CMPLX production, before Drizzy bizarrely proclaims, "*Every lost girl I know is over 26*".
Phil Hebblethwaite, writer

5. The Libertines
Barbarians

Debuted live at T In The Park, 'Barbarians' is a track of two halves. The verses (one sung by Carl, one by Pete) tread an ominous back alley path, skulking along like the sister track to Babyshambles' ne'er-do-well favourite 'Pipedown', while the chorus breaks out into a romping, major chord sing-along clatter. It's held together by a thread, as all the best Libs tracks are. LP 'Anthems For Doomed Youth' looms tantalisingly close.
Lisa Wright, writer

6. Kurt Vile
Pretty Pimpin'

If you're expecting big pop choruses and guest rappers, you've got the wrong guy. 'Pretty Pimpin'' is another amiable amble through Kurt Vile's semi-consciousness, in which he's confronted by a shaggy-haired "*clown*" in the mirror before realising, oh yeah, that's me. As ever though, Kurt's dazed demeanour is deceptive – a song that begins as a scatty ramble solidifies into a strident country-rock anthem.
Sam Richards, writer

7. Peaches
Bodyline

It's been three years since Peaches' last EP, and six since the LP 'I Feel Cream', but if you're wondering whether the Canadian has mellowed from her provocative, sexually aggressive roots in the interim, you'll get your answer within seconds. "*I will always follow what is moving through my bodyline/I could never hold on to something that doesn't stick inside*," she sings over crunching metal guitars and an electronic beat. Whatever could she mean?
Andy Welch, writer

8. Hooton Tennis Club
Powerful Pierre

While the village of Hooton, near Liverpool, might not exactly be Thrill Canyon, it's the kind of place that inspires kids to start brilliantly idiosyncratic bands. 'Powerful Pierre' is a slice of Pavement-inspired goofiness from one such outfit. Diving into the mysterious, unknowable Pierre character, we learn he's "*genuine but unhappy*" while the band splash their US alt-rock influences with big enough dollops of Blur to make even Graham Coxon smile.
David Renshaw, Acting Deputy News Editor

9. Chvrches
Leave A Trace

"It's like our fight song," says Chvrches singer Lauren Mayberry of 'Leave A Trace', the first single from new album 'Every Open Eye'. And she's not lying, either. Entering in a hurricane of clanging, robotic-like drums and pinging synths, she and her bandmates come out swinging at time-wasting scoundrels. "*You took so much for someone so kind*", taunts Mayberry, backed by an electronic wall of noise. Bring on the whole album.
Ben Hewitt, writer

10. Vant
The Answer

Vant recently joked on Twitter that they'd "just finished writing the 007 theme tune", but judging by their latest track they probably haven't taken too much inspiration from Shirley Bassey. The London-based newcomers sound like The MC5 warring with DFA 1979. Searing guitars and explosive drums abound, and when Mattie Vant screeches "*Keep sucking my dick while my friend fucks your mother!*" it's clear they're not messing about.
James Bentley, writer

DARIA MARCHIK, COLEY BROWN, NABIL ELDERKIN, DANNY CLINCH

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11. Mac DeMarco
I've Been Waiting For Her

Mac DeMarco is so known for his screwball humour (last month, he stumped up a grand prize of 44p for a fan competition), that it's easy to forget the earnest moments in his music. 'I've Been Waiting For Her' is Mac at his most sincere: a sanguine lament about missing a certain someone, woven around stoned guitars and mid-fi production. Taken from new mini-album 'Another One', out August 7, it's a cracker.
Al Horner, Assistant Editor, NME.COM

12. Jacuzzi Boys
Happy Damage

Be careful when you open up 'Happy Damage' (the title track of Jacuzzi Boys' forthcoming EP): the Miami garage-rock trio have concocted the kind of catchy-as-hell earworm anthem that will have you resorting to trepanning to have it surgically removed by witch doctors. Where their self-titled 2013 debut trod a rickety, lo-fi path, here they aim higher with some brief but charming "*ooh-oohs*" in the vein of The Dandy Warhols' 'Bohemian Like You'. It's a blast.
Larry Bartleet, writer

13. Yung
Burning Bodies

Probably the darkest creation to come from the Danish quartet thus far, this slow-burning wedge of guitar drone is a sonic odyssey in itself. It begins modestly enough – singer Mikkel Holm Silkjær's shamanic drawl languidly seesawing over a classic jangle sound – but as more meat is thrown on the bones, the track lurches forward into an aggressive beast, ending with a good old guitar thrashing. A reminder that they're still the punks they always were.
April Clare Welsh, writer

14. Nathaniel Rateliff
Look It Here

With the kind of storming soul sonics that bring to mind a bigger, burlier Leon Bridges, former rootsy torch song crooner and member of the extended Mumford & Sons family Nathaniel Rateliff is a man reborn. Heralded by triumphant peals of brass, 'Look It Here' repositions one of the past five years' most underrated vocalists and songwriters as a kind of biker Otis Redding, all joyful R&B declarations and rough-hewn charm.
Leonie Cooper, writer

15. Swim Deep
Grand Affection

Swim Deep's transformation from baggy to bold continues with a bonkers pop song indicative of the off-the-wall approach to songwriting of new album 'Mothers', and a band unwilling to merely trot out what's expected. "*Cry grand affection*," frontman Austin Williams sings in perching falsetto over a bubbling synth backdrop. Swim Deep are stepping out of their lane and forging a path entirely of their own. Their bravery deserves recognition.
David Renshaw, Acting Deputy News Editor

16. Corey Bowen
If Birds Wish To Fly

Anyone who's got the balls to rip off the keyboard bit from 'Reward' by Teardrop Explodes quite so blatantly as Middlesbrough newcomer Corey Bowen is clearly going places. Aside from that not-so-subtle steal, there's also a spidery guitar line that's pure King Gizzard and vocals reminiscent of a sober Pete Doherty on 'If Birds Wish To Fly'. A hotchpotch then, but a promising one.
Matt Wilkinson, New Music Editor

17. Spector
Stay High

It's not often that Spector's frontman Fred Macpherson abandons his plaintive baritone, which makes the novelty of this falsetto-drenched chorus something of a thrill. The London quartet's new single, from forthcoming second album 'Moth Boys', is a strutting guitar jam that describes "*the ways that we show our love*". Of course, because this is Spector, these ways include "*bonding over hating people*" and "*prescription meds*". Oh, you guys...
Larry Bartleet, writer

18. Dilly Dally
Desire

Hazy production, sludgy guitars and a call-and-response chorus: there's no escaping how much regrettably named Toronto four-piece Dilly Dally sound like early Pixies. But with 'Desire', the Canadian band show themselves to be so much more than that. Describing the song as being "about a huge sexual release", singer Katie Monks' strep-throat yelps drive the track forwards, culminating with a euphoric crescendo of feedback.
Luke Morgan Britton, writer

19. MIA
Swords

"*I'm here to take all*", brags MIA, and only a fool would call her bluff: here, on her first single since 2013 LP 'Matangi', and an early taste of her forthcoming fifth album 'Matadatah,' pop's most loud-mouthed provocateur is taking aim at anyone silly enough to stand in her way. "*Loads of guys can't handle this ride*", she taunts over a clanging and metallic beat that's as harsh as it is infectious. "*They keep us down and we take it in stride*".
Ben Hewitt, writer

20. Summer Moon
With You Tonight

The Strokes' Nikolai Fraiture leads New York underground supergroup Summer Moon, whose first song sounded like it'd been beamed from the future. 'With You Tonight' sounds more like the quartet have been sitting by azure seas, sipping cocktails from coconut shells. There are hints of New Order to its electro-funk undertones, alongside the sunny, trebly guitars of Men At Work's 'Down Under' – an odd but brilliant combination.
Rhian Daly, Assistant Reviews Editor

TheWeek

EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY LEONIE COOPER

House of the holy

Scots electro-pop trio Chvrches return to their Glasgow studio for their melancholy yet banging second album, due out in September

Chvrches (l-r: Lauren Mayberry, Iain Cook and Martin Doherty) in their Glasgow studio, June 2015

"I guess I have a weird habit of writing body-part metaphors," says Chvrches frontwoman Lauren Mayberry about the title of their second album, 'Every Open Eye', the sequel to 2013's 'The Bones Of What You Believe', out on September 25. "It's about our experiences and where we are. It's like, it's the three of us... but also, it's no longer just the three of us."

The music world's eyes have swivelled towards them, but making the big follow-up to the half-million-selling debut turned out to be a very private affair. Chvrches have dealt with the usual 'who exactly are ↦

RACHAEL WRIGHT

Lauren Mayberry lays down vocals for 'Every Open Eye'

we?' second album pressures by diving straight back into their own pre-fame routines. In January, they headed back to south Glasgow, and their long-time studio in the city, without any producer in tow, and set about a five-month process of working five days a week. Quite short days, too.

"About six hours," says Martin Doherty. "A lot of bands put themselves under silly pressure because they do the big studio, big producer thing... If you're working 10 or 12-hour days, obviously you end up losing perspective." What little money they blew went on a lick of paint for the studio, a few more soundproofing units, and some vintage synths, including the legendary Jupiter 8 – an '80s rarity that defined early cuts by Duran Duran, Depeche Mode and Talk Talk. "They're about £8,000 each," Doherty explains. "But it's not like we haven't earned that indulgence – I've been using the computer version since I started making music."

Rather than get bogged down in the writing process, they cycled through their ideas – changing tracks every day, building a cluster of 21 songs (out of roughly 30 demos) that they've subsequently chopped down to 11 finished tracks.

It's been very smooth. "You come to it with a lot of anticipation," Iain Cook admits. "It felt like for the longest time while we were on tour we were feeling the pull to get back into the studio. It just poured out of us." Fans can expect something that doesn't reinvent the wheel – "Too many bands end up throwing away the thing people liked about them in the first place," he says.

Retreating to their own studio gave Chvrches the time and space they needed to work through their time-consuming band hyper-democracy. The way they work, all tracks have to be actively loved by all members before they're allowed to feature. Album closer, 'Afterglow', for instance, had been vetoed time and again, until an 11th hour moment of creative exasperation reshaped it into a standout. "We were going to bin it," explains Cook. "We spent ages working out what it was going to be. By the end, we'd just left it to the side. Then, one day, we just tempo-shifted it, took out the drums, put in a one-track vocal and a one-track synth line, and there it was. It went from the bottom of the bin to album end-point inside about an hour."

First single 'Leave A Trace' has already been released. "It's our fight song," Mayberry suggests. "An avalanche of sound. Both lyrically and musically, it's one of the most direct things we've ever done."

"But the album's definitely still full of melancholy," Doherty adds. "There's something about doing anything in Glasgow that drives you back to a kind of melancholy." No second single has yet been decided but the band are already playing three tracks live including 'Leave A Trace' as well as 'Clearest Blue' and 'Make Them Gold'. One of these the band see as pivotal to nailing the sonics they were after. "'Clearest Blue' was the 17th song we wrote, and it sort of informed the rest of the production," says Doherty. "To me it came to define how the rest sounds. How is that? Well, it's big and happy and sad and a banger."

"It's sort of cry-dance," Lauren chips in.

'Make Them Gold', on the other hand, is more conventionally anthemic. The keyboard bit apparently reminded Lauren of "the bit in *The Goonies* where they're cycling down the hill".

For the upcoming few months, Chvrches are touring lightly, ahead of the album's release at the end of September. On the road, every open eye will be upon them, and they'll have to test this insular approach to songwriting against a diverse range of audiences. "The first album's songs were around for a long time before the album came out," Mayberry thinks. "This way will be different, so it's going to be interesting to see whether the tracks we're thinking about playing will connect in the way we're imagining, whether the big live moments we've envisioned will turn out like that." Of course they will. Cry-dance is the universal language. ■ GAVIN HAYNES

'Every Open Eye' Tracklisting

1. Never Ending Circles
2. Leave A Trace
3. Keep You On My Side
4. Make Them Gold
5. Clearest Blue
6. High Enough To Carry You Over
7. Empty Threat
8. Down Side Of Me
9. Playing Dead
10. Bury It
11. Afterglow

"TOO MANY BANDS END UP THROWING AWAY WHAT PEOPLE LIKED ABOUT THEM"
IAIN COOK

Know your enemy

The Enemy's Tom Clarke on the band's new LP, Twitter avoidance and his new-found love of former indie adversaries The Horrors

When most musicians claim they had to get clean to find inspiration for their new album, they don't mean it in quite the same way as The Enemy's Tom Clarke. "Every now and then I just get in the shower and write lyrics," he says, discussing the creative process behind their forthcoming fourth album 'It's Automatic' and its giveaway "transition track" 'Don't Let Nothing Get In The Way'. "For some reason that's the place that I write songs more frequently than anywhere else. I got in the shower and those lyrics were just there... I always just want to get home and get in my shower because I know I can write songs there. I've been looking at redoing my bathroom but what if I get rid of the shower and it doesn't work any more?"

Magical musical faucets aside, 'It's Automatic' is an album driven by romantic woes ("a lot of this album is about relationships, I've had a lot of them now and none of them have worked. It's definitely the most personal record") and the need for a fresh start. "We're at the point where we want to try and take a bit of a risk and put an album out that's different and progressive and a bit of an evolution," Clarke explains, still burnt, perhaps, by the scathing critical response to 2012's Top 10 third album 'Streets In The Sky'. "It started before we released the singles and rarities album [2014's 'Dancing All Night', released via PledgeMusic]. We were playing a gig in the middle of nowhere in Scotland and I sat Andy [Hopkins, bass] and Liam [Watts, drums] down and kinda said, 'Look, I can't do another 'We'll Live And Die In These Towns'. I don't wanna cover old ground, We all agreed we wanted to do something that people wouldn't expect.'"

Faris Badwan

"WE AGREED WE WANTED TO DO SOMETHING PEOPLE WOULDN'T EXPECT"

They set about cribbing sounds and ideas from their favourite contemporary records – Diiv, Death Cab For Cutie, the *Drive* soundtrack, R&B beats and even, thanks to their new producer Gethin Pearson, their mortal enemies from the school of 2008. "Gethin's the person who basically made me listen to The Horrors' album [2014's 'Luminous']. He said, 'I don't care what you think about them, you've got to listen to this record 'cos it's too good not to.' So I drove back from work listening to the album going, 'He's right, it's fucking amazing'. That latest album, it's like Simple Minds but there are bits of The Cure. I love it. I listen to it from a musical perspective, forgetting anything previously [Horrors singer Faris Badwan mocked The Enemy at the 2008 *NME* Awards, saying they'd "defied natural selection"]."

Delving into psychedelic and progressive sounds, 'It's Automatic' and first single 'So Much Love' are about "when you almost don't want to be in love with someone but you are and you probably always will be".

Tom is confident it will catapult them straight back into the public eye. But he insists he won't be returning to Twitter, which he quit over "cyber bullying" last year. "Since leaving Twitter my productivity has gone up, my mood is generally better, I can't see me going back... There's so much pressure to be on social media, you're like an outcast if you're not. But I'd rather be a happy outcast." ■ MARK BEAUMONT

DEAN CHALKLEY, SIMON DERVILLER

THE MINI INTERVIEW

Liam Howlett

The Prodigy

How long until The Prodigy follow-up 'The Day Is My Enemy'?

"It's happened already, you know. That album was written last year – we finished it in October or November. I'm already writing new tunes – the skeletons of tunes."

How much has been written?

"Fuck all! I'm always writing beats – that's just what I like doing, so if I've got spare time I'll just write a couple of things, but there's no finished tracks or anything. We want to get to the point where we release EPs rather than albums. We're not really bothered about releasing albums any more. It just bores the shit out of me. It takes too long. If we can get a couple of EPs written, we can put them out quickly."

Does that mean no more albums ever again?

"For now, yeah. It's not a big statement, but it makes everything turn around quicker. So maybe it is a statement!"

Is provoking people part of the band's DNA?

"It's more about keeping ourselves happy. This album sounds like that because everything's gone a bit soft, so we wanted to make a record that represented the harder end of electronic music. We don't even think it's angry – it's just the sound of the band. The sound of the album has aligned itself with the live side more perfectly than any other record we've done." ■ LEONIE COOPER

Mumford and chums

Mumford & Sons give us their personal guide to the acts supporting them at their very own festival in Aviemore, Scotland

Not content with heading up Reading and Leeds next month, Mumford & Sons are also putting on their own festival next weekend (July 31-August 1) at the Dell of Rothiemurchus, in Scotland's scenic Cairngorms National Park. The band have been running their Gentlemen of the Road Stopover events since 2012, but this one has the most stellar bill yet, with slots from Primal Scream, The Maccabees and Simian Mobile Disco. "Putting the line-ups together for these Stopovers is pretty much the best fun you can ever imagine having," explains bass player Ted Dwane. "As a band it's a real privilege and we take it pretty seriously."

PRIMAL SCREAM

Ben Lovett: "We've been punching above our weight a little bit this year with the line-ups for the Stopovers. That was a conscious decision. We've been doing them for four years and we thought, why not just go and ask some of the bands we wouldn't have thought to have asked before. I think It's going to be great."

TOM OXLEY

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Winston Marshall: "That's very exciting."
Marcus Mumford: "I've never seen them before."
Winston: "Mate, they're fucking great!"
Marcus: "I can't wait."
Winston: "You wanna get pissed and rowdy for that. Trust."

THE MACCABEES

Winston: "We just did an American run with them and their new record's fucking great."
Marcus: "They're on the form of their lives right now. Their Glastonbury set was good – I watched it online. They got Jamie T out for [recent single and album title track] 'Marks To Prove It'. It was wicked."

BEN HOWARD

Ted Dwane: "He's headlining the Friday night – he's someone we've done some touring with in the past and someone whose music we just love. He's going to cement a fantastic evening for everyone."
Ben: "There's no doubt he's a festival headliner now, which is awesome. I was at his Ally Pally show and it was one of the best gigs I've seen in my life."

KING CHARLES

Ben: "King Charles is an old friend of ours – he was around when we started out, actually before Mumford & Sons existed, when we were playing in different pubs and bars around south-west London in various other bands."
Ben: "It's a wild performance, you never quite know what you're going to get from him."
Marcus: "His live set's wicked. He did 28 gigs in 28 days in February. I drove out to see him Cheltenham."
Winston: "And he's finally had a haircut – I wasn't mad about his old hair."

THE VERY BEST

Winston: "We fucking love The Very Best. They've done loads of our Stopovers before. Their new record's fucking great."
Ted: "There's a slot that's after we play, it's quite nice to keep the party going, and they're perfect for that. They're just a party band. They're hugely collaborative, which is a big element of the Stopovers as well."
Marcus: "They're to great hang with too."

JACK GARRATT

Marcus: "He's a legend, a very nice bloke."
Winston: "His music's a mindfuck to me. I love it – you never know where it's going to go next. It scares me a little bit."

RACHEL SERMANNI

Marcus: "We met Rachel Sermanni at Loopallu festival when we were up in the Highlands of Scotland, and she's a Scottish singer-songwriter who's wicked. After Loopallu everyone goes out in the pubs of Ullapool and just goes mad and there's loads of music, everyone's playing. When it came to doing our own festival that was one of the festivals we referenced."

SIMIAN MOBILE DISCO

Winston: "When we were doing the record [recent LP 'Wilder Mind'] with our producer James Ford, every weekend he had a residency at XOYO in London. I went, like, 10 times, got absolutely smashed and had 10 of the best nights of my life! I became obsessed with Simian Mobile Disco's music and poorly attempted to make some techno music, which didn't last very long."
Marcus: "What's your techno DJ name?"
Winston: "Techno Notice. The name's better than the music." ■ LEONIE COOPER

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IN THE STUDIO

Bring Me The Horizon (Oli second left) listen back to tracks in their Santorini studio

The Sheffield metalcore quintet venture further from home territory with a self-produced concept album

Bring Me The Horizon

The Greek island of Santorini: home of sun-smooched black sand beaches, donkeys tied to posts, tourists in nylon shorts comparing diving tour operators and, for the past couple of months, site of one of the most startling transformations in British metal history.

In 2013, Bring Me The Horizon's 'Sempiternal' saw them push beyond their metalcore roots, with singer Oli Sykes actually singing rather than emitting the death growls he'd preferred on their earlier albums. "That worked, then," he confirms. "But this time round, the challenge wasn't just for people to be impressed that a screamer's learned to sing. We had to come back with something that would be impressive for people who had no idea of the history of the band." After two months in the studio, that 'something' now spans 12 tracks.

Its roots lie in their decision, late last year, to release a tester single, 'Drown', indicative of a new, more polished direction. "That seemed to go down well. So we continued in that direction," says Jordan Fish, the band's newest member and Sykes' co-writer, who acted as unofficial producer throughout the recording – because on this occasion, the band decided not to appoint a big-name knob-twiddler to hog the mixing desk.

"'THAT'S THE SPIRIT' IS A CELEBRATION OF DEPRESSION – A WAY OF MAKING LIGHT OF IT"
OLI SYKES

"Producers are fine," Sykes acknowledges. "But they want to justify the importance of their jobs sometimes, so they say things to you like: 'Oh I know – why can't you do it in the swimming pool?' We know enough now that we were like, 'It's not that hard. Let's just lay everything down the best way we can, and get on with it.'"

"Plus," says Fish, "they cost a lot of money."

They've spent part of the money they've saved on hiring a personal trainer. "We've been going for runs in the mornings, that's been really nice." Fish goes on, "We're just soaking it up – we've been hiring quad bikes to go round on, hanging out at a few local bars, going down to the beach." Somewhere in all that downtime, Sykes has also bought a puppy – a white Alsatian female he found at a legendary local sanctuary for abandoned dogs.

They found the unusual studio they used to make the record by Googling 'world's most amazing studios'. Straddling the crest of a hill, it looks down past volcanic cliffs on to two sides of azure Mediterranean bay, and is owned and run by an affable silver-haired man called Costas.

The sessions have been going so well that, in the second month, the band has been dialling their workload down rather than desperately hurtling towards deadline. But prior to Santorini, there was a three-month writing period in early January that Fish describes as "the most intense of our careers. We'd decided to take some time off after Christmas, but then we got a bit bored, got back together and it all started happening. Of course, now we regret throwing ourselves back into the whole whirlwind again so soon..."

The album is to be called 'That's The Spirit' – a loose concept album about life's darker moods. "It's a celebration of depression," Skyes explains. "A way of making light of it. 'That's The Spirit' – it's quite a depressing phrase when you think about it – the sort of thing you only ever use when you know there's no positive answer to the situation."

The music expands the broader range the band has shown since Fish joined. 'Happy Song' – described by Sykes as an 'unofficial title track' – features cheerleader chants, and throughout there's brass and strings, a lot of classic metal licks, but overall a much wider palette of influences. Some tracks carry whispers of Jane's Addiction, others dab towards Panic! At The Disco or even Interpol, while the opener's complicated percussion dips as far down the chin-stroke spectrum as late-period Radiohead. While thematically it keeps faith with the metal crowd, texturally it's a radical departure, and a giant leap towards the Radio 1 A-list. Soon, the horizon may not be enough.

■ GAVIN HAYNES

▶ THE DETAILS

▶ **TITLE** That's The Spirit
▶ **RELEASE DATE** September 11
▶ **LABEL** RCA
▶ **PRODUCERS** Bring Me The Horizon
▶ **RECORDED** Black Rock Studios, Santorini, Greece
▶ **TRACKS** Happy Song, True Friends, Avalanche, Blasphemy
▶ **OLI SYKES SAYS** "We're at that stage where we've sung about everything – what do you then write about when you're in this place? A lot of bands would talk about politics. I thought about maybe just going a bit deeper than that, and talking about where we are as a generation."

JORDAN HUGHES

The upcoming *Guitar Hero Live* features songs by Alt-J, The Strokes and The War On Drugs

GAMING IS JUST AS COOL AS MUSIC

BY **BRIAN GIBSON**

The bassist in noise-rock duo Lightning Bolt and computer game artist argues that video games are rock'n'roll too

There's a million things that link gaming and music. Punk rock is similar to gaming in that it appeals to outsiders and outcasts and people that don't fit in with the popular culture. Geeks and nerds don't fit in anywhere else and video games are how they entertain themselves – that's not necessarily accepted by the mainstream, but that makes it cool, that they have their own thing. It's a space where anyone can be included, and that's why games are just as important as music in defining people's tastes and character.

Also there's that performance aspect to playing – it's social in a way that a music show might be. The very first games I remember playing were text-based adventure games. There was *Zork* and then there was *Wishbringer* – games where you would read a paragraph about the situation you were in and then type in commands about what you possibly might want to do, like 'move north' or 'move south' or 'open the door'. A lot of that early stuff for me was just a way of hanging out with friends. It was really fun to solve puzzles and go on adventures together. Ironically, it was a social thing, even though people talk about how games are solitary. On some level it's fun to play a video game by yourself but you're experiencing it on a screen in a room and other people can also see it, so it lends itself to being a social thing, because whoever's playing the game is performing.

In high school I was really into video games but when I went to college I got more into making fine art and music. After I graduated I was looking for work and the art director at Harmonix was a former classmate and was looking for people to work on the game *Amplitude*. I was really into it. I also worked on *Guitar Hero*, I was doing some effects stuff as an environment artist. I was amazed by the phenomenon it became.

I'm currently working on my own game, *Thumper*. I liked the music game mechanic, but they always seemed a bit weightless to me. I call *Thumper* a rhythm violence game, which means you can expect some gameplay which is like other rhythm games, but this is more about physical actions which I'm calling violence. It's not really blood and guts, it's just a dark atmosphere. We've got a demo and people are really liking it and enjoying it but we've only made one level. We're hoping the game will be out in spring 2016, so we've got a lot of work to do!

I've learned some lessons from Lightning Bolt that from now on will be in everything I do, including *Thumper*. The big lesson from me has been to pare things down and keep things simple. You can keep on adding layers and get bigger and crazier, but you can lose sight of the point or what the expression is. The thing that connects *Thumper* to Lightning Bolt is the simplicity and the mood identity – it's got a lot of energy and intensity. ■

▶For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS #82

The Zombies
Odessey And Oracle (1968)

Chosen by John Hassall, The Libertines

"They were apparently the first band to go into Abbey Road Studios after The Beatles made 'Sgt Pepper's Lonely Hearts Club Band' in there. You can hear the influence of that on the album, and it really captures the whimsical, psychedelic spirit of the times. It takes a little while to get into, but after five listens I couldn't take it off my stereo. I haven't got into the rest of The Zombies' music because, from what I've listened to, 'Odessey And Oracle' is a bit of a one-off for them. But I have heard that they are still a really good live band since they reformed a little while ago."

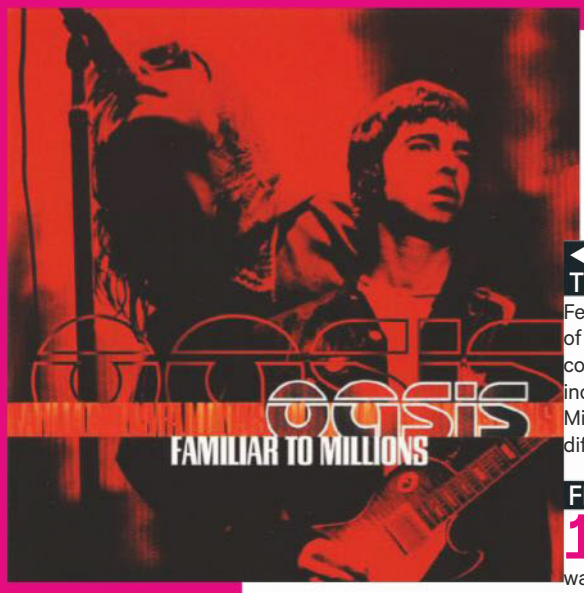
▶THE DETAILS

▶**RELEASE DATE** April 19, 1968
▶**LABEL** CBS
▶**BEST TRACKS** Time Of The Season, Care Of Cell 44
▶**WHERE TO FIND IT** A 40th anniversary reissue from 2008 is available
▶**LISTEN ONLINE** Apple Music

CORBIS, NATALJA KENT

ANATOMY OF AN ALBUM

"YOU DON'T WANT IT TO BE PROFESSIONAL, DO YOU?"
LIAM GALLAGHER



THIS WEEK...

Oasis – Familiar To Millions

On its 15th anniversary, this live album from 2000 captures Oasis at their hugest... and most shambolic

THE BACKGROUND

By 2000, Oasis were nonchalantly enormous. Their second album '(What's The Story) Morning Glory?' had smashed its way into the record books and sold around 20 million copies worldwide. Its follow-up, 'Be Here Now', had proved another bona fide phenomenon that shifted 350,000 copies on its day of release – still the fastest selling UK album ever. They'd played two huge shows at Knebworth to a combined audience of 250,000, and judging by the demand for tickets, could probably have played a dozen more. So, in the wake of fourth album 'Standing On The Shoulder Of Giants', playing two nights at Wembley Stadium – recorded for release as live album 'Familiar To Millions' – seemed like another day at the office for this behemoth of Britpop. But it would still prove to be a high watermark of a career not short of iconic moments.

◀ STORY BEHIND THE SLEEVE

Featuring merged shots of Liam and Noel from the concerts, each format, including a triple vinyl and MiniDisc versions, came with different coloured cover art.

FIVE FACTS

1 The original plan for 'Familiar To Millions' was to record the second show, on July 22, 2000, for the album. But Liam was so pissed that night the first gig's audio had to be used.

2 Even from the first night's show, some of Liam's vocals were deemed unusable, particularly on 'Wonderwall'. The version on the album features vocals recorded at Yokohama Arena in Japan on March 5.

3 Even on the released version, Liam and Noel mock the crowd and venue, Liam calling Wembley Stadium a "shithole" and Noel calling the audience "cockney cunts".

4 Since he'd yet to write any songs for Oasis, Andy Bell was paid the touring musicians' then-standard wage of £85 per gig for these shows.

5 Oasis seemed to come close to splitting up onstage during the second night's show, when Liam knocked prog-rockers Genesis between songs and Noel remarked, "At least they had a singer that could fuckin' sing". Ouch.

LYRIC ANALYSIS

"By now you should've somehow realised not to sniff glue" – 'Wonderwall'

This was the line that Liam altered both in Japan and at Wembley. On the original recording the line is "*by now you should've somehow realised what you gotta do*".

"All the lights that lead the way are doin' my fuckin' head in" – 'Wonderwall'

The song's original line "*all the lights that lead the way are blindin'*" was changed to the above at Wembley, presumably talking about the stage lighting.

"This is for fuckin' Bob Geldof, this is for Simple Minds..."

This is one of the more comprehensible examples of the pissed-up blather that Liam came out with on the second night at Wembley, forcing the use of the previous night's audio. "You don't want it to be fuckin' professional, do you?" he asked. Debatable, but someone has compiled Liam's outbursts into three brilliant seven-minute YouTube videos.

WHAT WE SAID THEN

"'Familiar To Millions' is a double album sphinx from the ashes for Oasis. Live and in the raw, it briefly frees them from the need to re-invent, clears away the tabloid fog and leaves you with the fearsome sound of the nation's most brilliant belligerent rock'n'rollers in their element." 9/10, Roger Morton, November 11, 2000

WHAT WE SAY NOW

Once you're through the opening brace of '...Giants' plodders, 'Familiar To Millions' catalogues Oasis' heyday with a snarly panache. The personal and creative cracks are starting to show, but with Liam in brilliantly belligerent mood – "Shithole! Hello Manchester!" – and vital covers of 'Hey Hey, My My (Into The Black)' and 'Helter Skelter' (actually recorded at Milwaukee's Riverside Theater on April 16 that year) adorning a set heavy on Britpop bangers, it's post-peak Oasis coasting rather marvellously along.

IN THEIR OWN WORDS

"When we came offstage, everyone said, 'That was the greatest fucking gig I've ever seen.'" – **Noel Gallagher**

THE AFTERMATH

The onstage spats and splurges of the Wembley shows did little to halt Oasis' march. For the next nine years the band's second incarnation – featuring guitarist Gem Archer and bassist Andy Bell – forged on through three more albums and toured extensively, until Noel left the band after an altercation with his brother in Paris on the 'Dig Out Your Soul' tour in 2009. Rumours of a reunion have simmered ever since, as Liam ramped up and then wound down Beady Eye with Archer and Bell, and Noel formed the High Flying Birds to increasing success. Still, bookies are currently offering 16/1 on Oasis headlining Glastonbury 2016.

▶ THE DETAILS

▶**RECORDED** March 5, April 16 & July 21, 2000 ▶**RELEASE DATE** November 13, 2000 ▶**LENGTH** 91:43 ▶**LABEL** Megaphone ▶**PRODUCERS** Mark Stent, Paul Stacey ▶**STUDIO** n/a ▶**HIGHEST UK CHART POSITION** 5 ▶**UK SALES** 310,000 ▶**SINGLES** None ▶**TRACKLISTING** ▶1. Fuckin' In The Bushes ▶2. Go Let It Out ▶3. Who Feels Love? ▶4. Supersonic ▶5. Shakermaker ▶6. Acquiesce ▶7. Step Out ▶8. Gas Panic! ▶9. Roll With It ▶10. Stand By Me ▶11. Wonderwall ▶12. Cigarettes & Alcohol ▶13. Don't Look Back In Anger ▶14. Live Forever ▶15. Hey Hey, My My (Into The Black) ▶16. Champagne Supernova ▶17. Rock'n'Roll Star ▶18. Helter Skelter

WORDS: MARK BEAUMONT PHOTO: LUCY SCOTT HARRIS

STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK

Alt-J

Latitude Festival

▶WATCH Sky Arts, 9pm, July 25

Couldn't make it down to Suffolk for this year's Latitude? Don't worry, as Sky Arts will be screening highlights from the first two nights of this year's event. All eyes will be on Alt-J as the sultry math fans tackle their first festival headline slot.

Kim Gordon
Mary Anne Hobbs

▶LISTEN BBC 6 Music, 7am, July 25

Catch the Sonic Youth legend and author of acclaimed and deeply personal recent memoir *Girl In A Band* as she chats about her time in the group and her future musical and artistic plans.

Kim Gordon

ANDY HUGHES, CORBIS, STEVEN LÉGÈRE

Guy Garvey
Guy Garvey's Music Box

▶WATCH BBC iPlayer, from 8am, July 23

The Elbow frontman trawls through his music collection and puts a spotlight on underrated New York band Here We Go Magic, with an exclusive listen to new album 'Be Small'.

Johnny Cash
The Man, His World, His Music

▶WATCH BBC Four, 12.15am, July 26

Delve deep into the life of The Man In Black in this noted documentary, which features live footage and interviews alongside candid film of Cash relaxing at home.

Sweet Baboo
Marc Riley

▶LISTEN BBC 6 Music, 7pm, July 28

Stephen Black, aka Sweet Baboo, has played with the likes of Cate Le Bon and Slow Club, as well as crafting his own brand of observational folk. Here he joins Marc Riley for a live session.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK

Micachu & The Shapes

The experimental trio's third album 'Good Sad Happy Bad' promises to be an eclectic sonic free-for-all. See for yourself at these dates.

▶DATES Leicester Firebug (July 27), Manchester Soup Kitchen (28)

▶TICKETS £8-£10 from NME.COM/tickets, £1 booking fee

Cherry Glazerr

The LA trio head over for their first UK shows after last year's superlative single 'Had Ten Dollaz' and new track 'Sip 'O Poison'.

▶DATES London Garage (July 23), London Barfly (24), Leeds Brudenell Social Club (25)

▶TICKETS £7-£10 from NME.COM/tickets, 75p-£1.20 booking fee

5 TO SEE FOR FREE

1. DMA's
Forum, Sheffield
▶July 24, 7pm

2. Spring King
Old Blue Last, London
▶July 28, 8pm

3. Leftfield (DJ Set)
Rough Trade East, London
▶July 25, 7pm

4. Evans The Death
Green Door Store, Brighton
▶July 26, 7pm

5. Great Ytene/ Morning Smoke
Shacklewell Arms, London
▶July 26, 2pm

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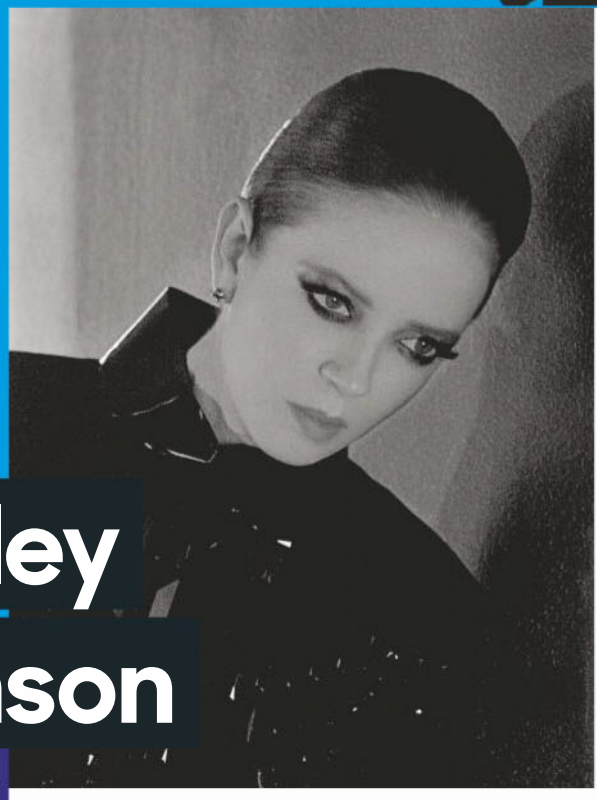
SOUNDTRACK OF MY LIFE

The Weeknd

Marianne Faithfull



Shirley Manson

Garbage

MIA

THE FIRST SONG I REMEMBER HEARING
'White Horses' – Jacky
"It's the theme tune to a 1970s TV show. It's absolutely gorgeous. That was the first seven-inch that I ever bought and was the first song that I can remember falling madly, obsessively in love with. It's an incredible melody. The girl who sings it has the most beautiful voice; alien and clear and beautiful. It's basically a song of escape."

THE FIRST ALBUM I EVER BOUGHT
'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars' – David Bowie
"It was something that I remember hearing at one of my girlfriends' houses and I just couldn't believe it existed. Everything about it, from the way it sounded to the lyrical content that I didn't really understand – I felt it before I understood it. I'd say it's still my favourite record of all time. I was probably about 13 when I got it from Ripping Records in Edinburgh."

THE SONG THAT MADE ME WANT TO MAKE MUSIC
'Stray Cat Strut' – Stray Cats
"I have real memories of air guitaring and singing into a canister of deodorant and I remember feeling strongly that I was a member of the Stray Cats. One of the elder sisters of my friends was this glamorous rockabilly girl. She had the coolest hair, the coolest clothes, she went out with a boxer – they were filmed by [fashion photographer] Bruce Weber. I was kind of obsessed with her and therefore I fell into loving rockabilly music."

"I HAVE REAL MEMORIES OF SINGING INTO A CAN OF DEODORANT"

SONG I CAN NO LONGER LISTEN TO
'I'm Only A Poor Little Sparrow' – The Ramblers
"I absolutely hated that song and it was everywhere. It was on *Top Of The Pops* every week – every time I turned on the TV it was on. I hated it and I still hate it. It drives me insane."

THE SONG I DO AT KARAOKE
'Bad Girls' – MIA
"This is so sad, I've never done karaoke in my life. I've never even been in the position where I've been around karaoke. I've never even had a sniff of a karaoke bar and I'm desperate to get behind the mic at any opportunity! I'd like to do 'Bad Girls' by MIA though. I love that song. I think MIA is pretty unique and special."

THE SONG THAT MAKES ME WANT TO DANCE
'I Will Survive' – Gloria Gaynor
"I don't go on the dancefloor anymore because people stare at me and it's really embarrassing. First of all my friends really laugh at me when I do because they know I'm really drunk, and secondly, there's usually someone in the club who knows the band and then they try to dance with you which is really, really creepy or they ask you for an autograph in the middle of a dancefloor and that's problematic. The last time I danced at a wedding was about five years ago and I danced all night in high heels – when I woke up the next day I could barely move!"

THE SONG I CAN'T GET OUT OF MY HEAD
'Earned It' – The Weeknd
"I love it. I love The Weeknd, I think he's massively talented. I don't know what it is but I just can't stop singing it."

THE SONG I WISH I'D WRITTEN
'Why D'ya Do It' – Marianne Faithfull
"It's such a great story. She's basically speaking to her lover saying, 'why did you cheat on me?' The lyrical brilliance is so spiteful and ingenious that I just wish I'd written that song."

SONG THAT REMINDS ME OF STARTING GARBAGE
'Suffocate Me' – Angelfish
"It's a song by my band before Garbage, Angelfish. It got played on MTV in America once at, like, one in the morning and that's how I got a phone call from America saying, 'These guys are interested in making a record with you.' So every time I hear the guitar intro to that song, it reminds of that really incredibly exciting moment in my life."

THE SONG I WANT PLAYED AT MY FUNERAL
'Dido's Lament' from *Dido And Aeneas* – Henry Purcell
"I had to perform it for my higher music [exam], and then later on I went to a Smiths concert and they played it as their opening music. It's incredibly beautiful and tragic and sad as she sings '*remember me but forget my fate*'. It's perfect for me."

INTERVIEW: LEONIE COOPER PHOTOS: PIETER M VAN HATTEM, CORBIS, GETTY

NEWS DESK

QUOTE OF THE WEEK

"Hey @asvpxrocky & @ActionBronson thx for the shout out on '1 Train'. Not sure what it means, but let's blaze one & talk about it some time"

Two and a half years after it came out, **Susan Sarandon** finally hears her namecheck on A$AP Rocky's debut album.

THE NUMBERS

5

Number of weeks before Noel Gallagher plans to enter the studio to begin work on the next High Flying Birds album.

18,000

How many times a man who claimed he was trapped in a tent as T In The Park ended was retweeted. The police tried to help, before he revealed it was a joke.

£17.5m

Value of Robbie Williams' London mansion. The singer has won a bid to renovate it, despite neighbour Jimmy Page's protests.

61

Age of London's Troubadour venue, whose future is in doubt after owners put it up for sale, following noise complaints. Dylan and Hendrix played there.

WHO THE FUCK IS...

Matt Roberts

This is the promoter who kicked Finley Quaye off the stage during a lacklustre gig in Stroud, Gloucestershire.

What happened?

Roberts called time on the jam-heavy performance that saw the band play just four songs in over half an hour onstage. "I have worked in the industry 28 years, I have a reputation," Roberts told the crowd as he interrupted the set. "I will not sit here and pollute my venue with bullshit."

Has he said anything about it since?

Roberts has refunded the audience members who turned up to the gig at The Convent Club and told *NME* that Quaye was an hour late onstage and did not soundcheck. "We wish him well but he needs to sort himself out," he said.

+ GOOD WEEK +

Arcade Fire

Arcade Fire are to release a film. *The Reflektor Tapes*, was directed by Kahlil Joseph and documents the band as they recorded 2013 album 'Reflektor' and they travelled the world playing it live. It hits cinemas on September 24.

– BAD WEEK –

50 Cent

50 Cent has been declared bankrupt, to the delight of people who love obvious jokes. He took the decision after being ordered to pay £3m to a woman whose sex tape he leaked, describing the bankruptcy as a "strategic business move".

IN BRIEF

Time for work

The Libertines have not yet released 'Anthems For Doomed Youth' but they're already plotting album four. In a recent interview Pete Doherty said they will begin writing "as soon as possible".

Just say neigh

Deadmau5 has branded David Guetta a "stupid fuck" after footage of him using live horses onstage emerged. "Horses belong on a farm, not in a shitty overpriced nightclub to be subjected to a shitty overpaid DJ," he ranted on Twitter.

▶Find these stories and more on NME.COM

Re-animated

Damon Albarn has confirmed that he will begin work on a new Gorillaz album in September. "I'd love to just get back into that routine of being at home and coming to the studio five days a week," Albarn said in a recent interview.

Official Record Store Chart

TOP 40 ALBUMS JULY 17, 2015

NEW **01**

Four Tet
Morning/Evening TEXT

Producer Kieran Hebden's eighth album is comprised of two 20-minute tracks that veer from moving, airy chords to dreamy, humming bass. It tops the chart this week.

NEW	2	Communion **Years & Years** POLYDOR
■	3	Perpetual Motion People **Ezra Furman** BELLA UNION
■	4	In Colour **Jamie xx** YOUNG TURKS
NEW	5	Decency **Frankie & The Heartstrings** POP SEX
▲	6	Coming Home **Leon Bridges** COLUMBIA
▼	7	Still **Richard Thompson** PROPER
▼	8	How Big How Blue How Beautiful **Florence + The Machine** Island
▼	9	My Love Is Cool **Wolf Alice** DIRTY HIT
■	10	X **Ed Sheeran** ASYLUM
▼	11	Work It Out **Lucy Rose** COLUMBIA
▼	12	Chaos And The Calm **James Bay** REPUBLIC
NEW	13	More Signal More Noise **Asian Dub Foundation** ADF COMMUNICATIONS
▼	14	The Definitive Collection **Lionel Richie & The Commodores** ISLAND
NEW	15	Kin **Larkin Poe** RH MUSIC
▼	16	The Monsanto Years **Neil Young/Promise Of The Real** REPRISE
▼	17	Get To Heaven **Everything Everything** RCA
▼	18	Drones **Muse** HELIUM 3/WARNER BROS
▲	19	Alternative Light Source **Leftfield** INFECTIOUS MUSIC
▼	20	Sometimes I Sit And Think And Sometimes I Just Sit **Courtney Barnett** HOUSE ANXIETY
▼	21	FFS **FFS** DOMINO RECORDINGS
▼	22	Before This World **James Taylor** CONCORD
▼	23	Hot. Reckless. Totally Insane **Best Friends** FATCAT
NEW	24	1989 **Taylor Swift** EMI
▲	25	Wilder Mind **Mumford & Sons** GENTLEMEN OF THE ROAD/ISLAND
NEW	26	The Balcony **Catfish & The Bottlemen** COMMUNION
▼	27	Sound & Color **Alabama Shakes** ROUGH TRADE
▼	28	I Declare Nothing **Tess Parks & Anton Newcombe** A RECORDINGS
▼	29	Nevermind **Nirvana** GEFFEN
▼	30	Carrie & Lowell **Sufjan Stevens** ASTHMATIC KITTY
▼	31	Unplugged In New York **Nirvana** GEFFEN
▼	32	Back To Black **Amy Winehouse** Island
▼	33	Are You Satisfied? **Slaves** EMI
NEW	34	I Love You, Honeybear **Father John Misty** BELLA UNION
NEW	35	Magna Carta **Alamire/Magdala/Skinner** GIFT OF MUSIC
▼	36	Unknown Pleasures **Joy Division** LONDON
▲	37	English Graffiti **The Vaccines** COLUMBIA
NEW	38	Pageant Material **Kacey Musgraves** MERCURY NASHVILLE
▼	39	Liquid Spirit **Gregory Porter** BLUE NOTE
▼	40	Hozier **Hozier** ISLAND

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Friday to Friday.

TOP OF THE SHOPS

THIS WEEK

101 COLLECTORS RECORDS
FARNHAM
FOUNDED 2002
WHY IT'S GREAT The shop goes all out for Record Store Day every year.
TOP SELLER LAST WEEK
Muse – 'Drones'
THEY SAY "We buy and sell rare, second-hand and new vinyl and CDs."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: CORBIS

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NME.COM/
NEWMUSIC

NME NEW BAND OF THE WEEK

Cherry Glazerr

LA teen trio crank up the noise on their weird and witchy new single

"People are like, 'What the fuck kind of band are they?!'" laughs Cherry Glazerr singer/guitarist Clementine Creevy when trying to describe the band's gleefully schizophrenic sound down the phone from their Los Angeles base. "I think we try and steer clear of genre, we're a hodge-podge of sounds and feelings, but we like having that confusion," she concludes. It's this curiosity and innate appetite that's also made Cherry Glazerr – completed by drummer Hannah Uribe and bassist Sean Redman – the most accomplished "young band" in America.

In 2011, aged 14, Creevy started recording demos, with the newly gigging band attracting the attention of cult US slacker punk label Burger Records just 12 months later thanks to a series of buzzy online tracks dubbed 'Papa Cremp'. "We got a lot of hype even though they were just some crappy demos," says Creevy. "So we thought, 'Holy shit, we need to get better before we put anything else out.'" So they did. Next came 2014's lo-fi debut LP 'Haxel Princess' and superlative standalone single 'Had Ten Dollaz' – a sultry-yet-ballsy strut that effortlessly swooped its way into *NME*'s Tracks Of The Year list last year.

During this period, the band also teamed up with fashion giants Saint Laurent – soundtracking their runway shows and modeling for the label ("It's chill, but it's more of a platform to promote the band than it is a career that I want to pursue," Creevy shrugs when asked about where their priorities lie).

▼ ON NME.COM/NEWMUSIC NOW
▶Hear 'Sip 'O Poison' now

Musically, she cites everything from Talking Heads to Bette Davis ("she's a funk queen and a bad bitch") to Sade as influences, while revealing her lyrics are informed by "feeling like you're growing up too fast" and "the instant gratification that comes from social media".

Latest track 'Sip 'O Poison', meanwhile, is the most out-and-out punk thing the band have ever recorded. Full of shrieks, screams and the best feedback this side of The Horrors' early material, it bodes well for their forthcoming second album, which is due out in early 2016. "We have a lot more experience under our belt than others our age," Creevy declares. "We feel fucking super-lucky." ■ LISA WRIGHT

▶THE DETAILS

▶**BASED** Los Angeles
▶**FOR FANS OF** Sunflower Bean, Speedy Ortiz
▶**SOCIAL** facebook.com/cherryglazerr
▶**BUY IT NOW** 'Sip 'O Poison' is out now on iTunes
▶**SEE THEM LIVE** London Garage (July 23), London Barfly (24), Leeds Brudenell Social Club (25)
▶**BELIEVE IT OR NOT** Creevy is adamant that people in LA are "fucking obsessed" with Elliott Smith and David Bowie: "Elliott Smith is from here, but David Bowie... I guess it's easy to just get on board"

JORDAN MILLINGTON

Venice Trip

NME BUZZ BAND OF THE WEEK

Pangs

These Tennessee dream-punks have nailed the three-minute model perfectly on debut single 'Already Dead', with pop-punk power chords and soft "*oohs*" complementing the mononymous singer Michelle's breathy, bouncy vocals. "*You and me are make believe, in your head already dead*", she opens, and from thereon the track is a jubilant mesh of guitar licks and playful beats.
▶SOCIAL facebook.com/pangsband
▶HEAR THEM pangsband.bandcamp.com

Crown Plaza

LA's Crown Plaza are comprised of Nima Kazerouni and "the Crown Plaza girls", and their "airport electronic pop" is the stuff of synthesized dreams. The band take influence from acts like Chromatics, and on latest single 'LGO (Life Goes On)' they recall the atmospheric pop of Beach House, with fizzing synths and pounding drums underpinning Nima's murky, hushed vocals.
▶SOCIAL facebook.com/crownplazamusic
▶HEAR THEM soundcloud.com/crownplaza

Edgar Clinks

New Yorkers Edgar Clinks rattle and hum with the influence of jangle-pop demigods The Feelies and Pavement. Their best song is 'Pistols & Pills', featuring huge hooks and lyrics about a girl with "*perfectly post-coital*" hair who gives them a sore throat; its cuteness belies a murderous undertone. A full album of similarly whip-smart melodics awaits on recent Bandcamp release 'Ubiquitous American Sandwiches'.
▶SOCIAL facebook.com/edgarclinks
▶HEAR THEM edgarclinks.bandcamp.com

Fran Lobo

Londoner Fran Lobo's music sounds like a heady mix of Amy Winehouse, Brandy and the Eurythmics. Latest single 'Is This Love' channels shedloads of sass through a steady driving bassline. It's dark and leering, much like the rest of her output. It's also the first track to be taken from her just-released 'Beautiful Blood' EP, where 'Back Again' is a slightly more melancholic highlight.
▶SOCIAL facebook.com/franlobomusic
▶HEAR HER soundcloud.com/franlobo

Pleasers

Self-proclaimed "loner punk" band Pleasers wax lyrical on sleazy new single 'Reject Teen'. The Austin outfit recall the sounds of neighbouring garage-psych jammers White Denim on the catchy, lo-fi release, but it's the band's sordid lyrics that are their most memorable feature. "*I got a handjob under the table from a fat girl in my class*", goes one particularly colourful anecdote.
▶HEAR THEM soundcloud.com/southpaw1

Pangs

Housewives

Housewives' off-kilter brand of spiky riffs and shouting vocals is faintly reminiscent of Pixies at their most manic or Gang Of Four during their abrasive heyday. The energy and sheer eccentricity that they bring on their debut seven-inch 'New Dance' is in a league of its own though.
▶SOCIAL facebook.com/housewivesband
▶HEAR THEM soundcloud.com/housewivesband

Venice Trip

There aren't many '60s psych revival bands around that are quite as propulsive as London's Venice Trip. Newest track 'Look Forward' might have sounded like The Byrds or even Temples if it weren't for the beast-like, fill-laden drumming courtesy of sticksman Joe Wood – it's truly something to behold. The band are far from a one-trick pony though, other tunes such as 'Oh Katy' and 'Father Of The Universe' make a mark with bluesy guitars and Andrés Alcover's strong, animated vocals.
▶SOCIAL facebook.com/venicetripmusic
▶HEAR THEM soundcloud.com/venicetripmusic

Seconds

Glaswegian punk outfit Seconds are something of an enigma, with virtually no online presence. That hasn't stopped latest track 'Break Hole' from shining →

BAND CRUSH

Ruban Nielson

Unknown Mortal Orchestra

Morgan Delt

"I found about this guy when I did some recording with Jonathan Rado from Foxygen. His music is very much in the psychedelic genre that we are in, but he sounds very dark and has almost Middle Eastern influences, a little like Krautrock or [French prog-rockers] Magma."

through though. Released as part of a split LP with London's JOYA (another band deserving of praise), it's a heady mix of Eagulls' angsty and reverb-saturated vocals, alongside the kind of spiky stoner riffs that Arctic Monkeys perfected way out in the Mojave Desert.
▶HEAR THEM soundcloud.com/weareseconds

Sjowgren

Sjogren syndrome is an autoimmune disease that impedes the prevention of tears; Sjowgren the band, however are clearly not aiming to emulate their semi-namesake. Hailing from the Bay Area, the mysterious group (no personnel details are revealed on any of their social sites) deal in the kind of effortless indie-pop that's built for summer days with your sweetheart. First single 'Seventeen' is like a more palatable Summer Camp – all lo-fi lilts and serotonin rush melodies.
▶SOCIAL twitter.com/sjowgren
▶HEAR THEM soundcloud.com/sjowgren

Deafcult

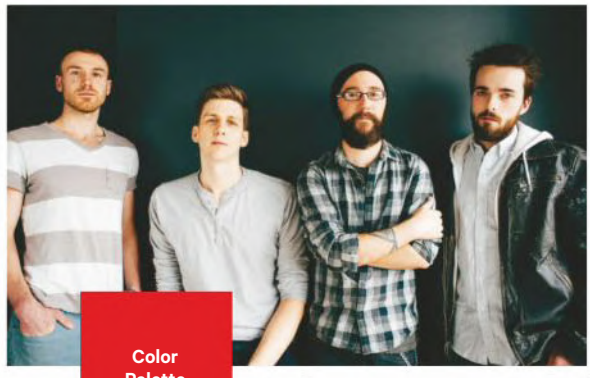
Don't say they didn't warn you – Brisbane noiseniks Deafcult are a loud, loud

Le Pie

bunch. Swirling guitars and Ride-like vocal harmonies work together to create a black hole of noise that barely subsides for the 20-odd minutes that make up their eponymous EP. Tracks such as 'Akira' and 'Heathen Flow' are full of soft and sweet melodies, but they're buried deep in searing feedback. Earplugs are strongly advised.
▶SOCIAL facebook.com/dfcvlt
▶HEAR THEM deafcultbrisbane.bandcamp.com

The Fourth Wall

Once a key feature of Honolulu's music scene (notably supporting The Shins there in 2012), The Fourth Wall have since uprooted from their native Hawaii and relocated to Portland. And while they're still a few hundred miles north of the birthplace of surf music, the influence of California bands like the Beach Boys is undoubtable upon hearing the band's summery LP 'Lovely Violence'. Jangling guitars and great, poppy backing vocals are plentiful, and



Color Palette

there's real character in "melodic noise rock" tracks like dizzying highlight 'The Dying Lights'.
▶SOCIAL facebook.com/the4thwallmusic
▶HEAR THEM music.thefourthwallband.com

Wildfront

"New romantics" Wildfront are a Nashville quartet who could be the USA's answer to Metronomy, if single 'January' is anything to go by. The buoyant synth-pop track is full of the kind of dotty melodies and funky basslines that get right under the skin. They also recently recorded a wild cover of Alanis Morissette's '90s hit 'Ironic' – it fuses a pacey drum track with a bass sequence that sounds like it was plucked out of Super Mario Land.
▶SOCIAL facebook.com/wildfrontmusic
▶HEAR THEM soundcloud.com/wildfront

Wooly Mammoths

These Brussels-based beasts make sweet-sounding psychedelic pop in the vein of Tame Impala. Debut tracks 'Pulling Me Under' and 'Out Of Love' are mid-tempo mind-frazzlers that impress through bass-and-drum grooves and effects-drenched guitar play. Heavily reverbed vocals make the tracks even hazier, but it's the wild, trippy guitar

Radar NEWS ROUND UP

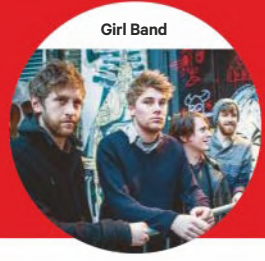
YOUNGHUSBAND RETURN

Former *Radar* Band Of The Week Younghusband have announced their second album. The London psych-rock quartet recorded 'Dissolver' with Robert Hampson of '90s shoegazers Loop producing. It's out on October 30; flowery teaser track 'Better Times' is streaming online now.

PROTOMARTYR GET INTELLECTUAL

Michigan's Protomartyr broke through on 2014's second album 'Under Color Of Official Right' – a thrilling record that took its cues as much from the literature world as it did from post-punk. The band make a welcome return on October 9 with third LP 'The Agent Intellect'. It might get loud.

Younghusband



Girl Band

HEARTS MELTON

Matthew Melton has a new 7-inch single set for a September release on Southpaw Records. The Austin, Texas musician is best known as frontman of Bare Wires and Warm Soda; the Americana-tinged psych track 'Too Many Hearts Lack Lovers' is his first solo release since 2014 album 'Outside Of Paradise'.

GIRL BAND HOLD HANDS

Following on from their recent 'The Early Years' EP, Dublin punks Girl Band have announced the release of their long-awaited debut album 'Holding Hands With Jamie' – out on September 25 via Rough Trade. Tracks include 'Fucking Butter', and 'Texting For An Alien', so it likely won't be a boring listen.

▶For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

WORDS: MATT WILKINSON, JAMES BENTLEY, TIM HAKKI, LISA WRIGHT, DAVID RENSHAW
PHOTOS: DUSDIN CONDREN , KEZIAH DAVIES, CLARISSA VILLONDO, JENN FIVE, KAMILA K STANLEY, HUNTER DIXON

NEW SOUNDS FROM WAY OUT

This week's columnist
AUSTIN WILLIAMS
Swim Deep

THE RIGHT TRAK

Inspirational producer Oliver Horton – aka **Dreamtrak** – makes titanic music. He produced our future smash LP 'Mothers' and I think his production is jumbo. He's also an imaginative songwriter; I imagine he must exhale melodies. Recently, I've been in his Hobbit hole studio (where 'King City' was recorded on one of our first trips to London), and I've heard some of his new songs which are soon to drop. They're mind-warping! A thousand times better than any of this dull, comedy dance music I keep hearing of late. It feels very real and spirited – I love the way he's using very few tracks on a song to make such an immeasurable sound. He's the best around.

Warmduscher are a real decent band from South London, I think. I met Clams [Baker, frontman] through my love of acid house legends Paranoid London. He's one of the good guys and a star of the stage. Also in this eclectic crew is one of the great songwriters of modern times, Saul Adamczewski, who's also in Fat Whites. I saw them at the Windmill in Brixton recently and Bruno from [post-punk mavericks] The Homosexuals got onstage as a hypnotising, Peter Pan-resembling hype man. Respect to Bruno, he's an incredible artist. I just remembered – James from our band [Balmont, keyboards] and Joel [Amey, Wolf Alice drummer] used to be his band when they were about 17 – mad! Anyway, Quinn (Paranoid London) wigged out for the whole thing – I didn't know who to stare at! Their drummer Jack is also a walking metronome. It was free and it was massive and it made me wanna get on a stage myself. They're anything but boring and they make great music videos too.

Drones Club

"Drones Club sound like Spiritualized making football chants for stoners"

I'm heavily excited about the aptly named **Drones Club**. Their songs sound like Spiritualized if they made football chants for stoners (and I mean this as the finest compliment). They go from hypnotic hymns to pure life-affirming ecstasy. I went to see them live and it was the first time in a while I've felt elevated when watching a new band, without being on the stage. One of them is my housemate and they've been endlessly rehearsing next door to me, so I know it all by now, but crucially it hasn't got boring yet... They are a band with a plan, and I'm into it. ■

Next week: Girl Band

Wildfront

solos that really steal the show. Kevin Parker eat your heart out.
▶SOCIAL facebook.com/woolymammoths
▶HEAR THEM soundcloud.com/woolymammoths

Le Pie

Le Pie claims that her soft, coquettish pop songs were written with "the simple brilliance of '50s and '60s girl groups" in mind. It's evident in the dreamy, Lana Del Rey-like pop of 'Secrets' and 'Josephine', songs that impress with their hypnotic aura fuelled by gentle, toy-like drum tracks and sensuous, languid vocals. Once a drummer for various punk bands in her native Sydney, this is a far cry from the "jagged" sounds of her formative years.
▶SOCIAL facebook.com/lepiemusic
▶HEAR HER lepie.bandcamp.com

C-Rex

Ignore the glam-tinged name – San Francisco multi-instrumentalist C-Rex is actually a far more sentimental type of musician. SoundCloud song 'When It Hurt' is the best of his online material so far, taking in swooning coos in The Antlers' vein and solo Jack White acoustic miserabilia.
▶SOCIAL facebook.com/iamCREXofficial
▶HEAR HIM soundcloud.com/cesar_hamilton/when-it-hurt

Color Palette

Old school new wave is the name of this Washington DC band's game – and despite their vivid *nom de plume*, it's difficult to imagine them in colours other than black and grey. A murky atmosphere pervades tracks like their fittingly-titled second single 'Heartless', which combines a post-punk drumbeat with echoing vocals and tinkling guitars reminiscent of Echo & The Bunnymen or The Cure in their '80s prime.
▶SOCIAL facebook.com/colorpalettedc
▶HEAR THEM soundcloud.com/colorpalletteband

Forevr

This Brisbane shoegaze duo evoke the soporific fuzz of My Bloody Valentine on debut EP 'Demonstration', with whirring guitars and almost-unintelligible vocals drifting in and out of translucent tracks like 'Yucatan' and 'Forgive'. The duo say they wanted to make "loud, beautiful music"; there's no doubt they've succeeded. Available on shiny gold cassette, 'Demonstration' is a gorgeous listen.
▶SOCIAL facebook.com/forevrtheband
▶HEAR THEM forevr.bandcamp.com

Radar LABEL OF THE WEEK

I Ka Ching Records

I KA CHING

▶**FOUNDED** 2011 by Gwion Schiavone and Gruff Ifan
▶**BASED** North Wales
▶**KEY RELEASES** Sŵnami – 'Cynnydd // Gwenwyn' (2014), Candelas – 'Bodoli'n Ddistaw' (2014), Palenco – 'Palenco' (2015)
▶**RADAR SAYS** I Ka Ching are passionate about providing a platform for the best contemporary Welsh music – for proof, check out Dolgellau five-piece Sŵnami's self-titled debut album, due out this August.

Points to prove: Isaac (left) and Laurie

"We're giving people a message that they can relate to, that makes them feel happy"

They've invaded the Top 10 and shut down Glastonbury... but Slaves won't stop 'til the whole country's marching to their stirring, grime-punk beat. "We're exactly what this generation needs," they tell Barry Nicolson

PHOTOS: JORDAN HUGHES

"Fuck having a steady job.

It's Saturday night at Glastonbury, which means the Shangri-La field is thronged with revellers looking to make the most of their last big night of debauchery, before the whole place disappears into the Monday-morning mists like an Avalonian Brigadoon. For Slaves' Isaac Holman and Laurie Vincent, that moment can't come soon enough. "I feel I'm on the verge of a panic attack, or a heart attack, or a knife attack," groans Isaac, who hasn't slept since Thursday and looks like he'd rather be anywhere but waiting to go onstage at Glastonbury's 'Carnie Zone', surrounded by BDSM police officers and maniacal ringmasters wielding flame-spewing pitchforks. He might be sporting all the accoutrements of a man who's embraced the spirit of the occasion (his entire outfit, from his tweed deerstalker to his leather waistcoat right down to his bumbag, was purchased onsite) but Isaac's reserves of adrenaline are running perilously low.

Still, if Slaves have already peaked for the weekend, at least they made it count: ten hours earlier, in front of a packed-out John Peel tent, they tore through a brilliant set that Isaac will describe more than once as "the pinnacle of our career". It ends up being one of the most talked-about sets of the weekend, catapulting the band's debut album, 'Are You Satisfied?' back into the Top 40. It continues an incredible run of success that's seen Slaves play sold-out shows across the UK and win the favour of personal heroes like Jamie T, Skepta and Mike Skinner. For Laurie, whose last visit to Worthy Farm came two years ago as a punter, today represents a sort of validation: "I promised myself I wouldn't come back here until I was playing," he tells me. "Two years later, I'm here. It's good to set yourself goals."

Yet Slaves haven't got here without putting a few noses out of joint. Shortly after vacating the John Peel stage, the duo once again found themselves targeted by the following act, Sleaford Mods, whose frontman Jason Williamson has previously dismissed them as "fucking appalling", accusing them of "trying to play this working-class game." At Glastonbury, Williamson makes another withering comment about the "support band" sounding like Take That. Isaac and Laurie were within earshot but have yet to rise to the bait, and they're not about to start.

"I've got nothing to say about that," mutters Isaac darkly when I ask if there were any awkward encounters in the backstage area. Once the Dictaphone is switched off, he returns to the question, but seems angrier at me for bringing it up than at Sleaford Mods for saying it in the first place, fulminating about how "*NME* is just trying to stir up shit" between the two bands, and that getting involved in a slanging match "is hardly sending out a positive message to people".

Right now, Isaac isn't doing such a great job of that, either. Interview terminated, he walks out onto the Shangri-Hell stage and confides to the audience that "I feel I'm at death's door" – never the most auspicious of openings. Yet even when they're exhausted and emotional, Slaves are a startlingly powerful live band: Laurie, boiler-suited and prowling the stage with predatory glee, churns out brutalist riff after brutalist riff, while Isaac expends the last of his energy on a hopping-mad performance that's equal parts passion and frustration. They might not particularly want to be here, but Slaves still find a way of rallying you to their cause.

"I'd had a really heavy one on Friday, and I wasn't feeling very well that night," says Isaac sheepishly when we meet again in London, four days later. It may be the hottest day of the year, but the atmosphere is noticeably lighter than the last time I saw them. Isaac, wearing a pristine white T-shirt tucked into a pair of Adidas running shorts, looks like he's ready for a day at the beach, while Laurie – stockier, shaven of head and with heavily-tattooed forearms that look like they might inflate after a can of spinach – sips a smoothie from a hollowed-out coconut. We're watching the world (or a particularly

The rise of Slaves

Isaac and Laurie's biggest moments so far

November 2013
Debut EP 'Sugar Coated Bitter Truth' is released on Boss Tuneage Records.

March 2014
Slaves sign to Virgin Records. "There was no bidding war," says Laurie. "We had one other offer, but it got taken off the table."

November 2014
The band support Jamie T on his UK tour, including two nights at London's Alexandra Palace.

January 2015
Slaves appear in the BBC's 'Sound of 2015' longlist.

Isaac gets closer to his public at Glasto

That sounds like hell to me" Isaac

ridiculous part of it) go by from the roof of Shoreditch's Boxpark, where the pair's favourite vegan restaurant is located. It hasn't opened yet, however, so the band's merch guy procures us a box of cronuts.
I ask what flavour they are. "Ape cum," grins Isaac, biting into one end as a creamy, toffee-coloured ooze squirts out the other. Slaves, it would seem, have cheered up.

Now that they've recovered from the weekend, they've had time to reflect on what they enjoyed about Glastonbury, rather than the hassle of "being pulled around by people we'd never met to go and do various shows and interviews". The highlight – besides that John Peel stage performance, of course – was "getting to meet some lovely young fans. One guy in particular, he'd been bullied, but told us that our music had given him so much confidence. He's using my guitar pick at his school's battle of the bands, which is happening today. It's always uplifting to meet young kids who are inspired by us."

Because of the nature of Slaves' music – aggressive and incendiary, but inclusive in spirit – these sorts of encounters have become increasingly commonplace. "Someone told me that we saved their life, and that was before we'd even been signed," reveals Laurie. "They told us that they decided to go to art college and chase their dream, because our music made them feel alive again. We've heard stories from 50-year-olds who've gone out and bought their first guitar, or started up their old band again. We're giving people a message that they can relate to, that makes them feel happy, and that's why they're responding to us. Our humour and our message is exactly what this generation needs."

Both members

of Slaves grew up in Kent, on the fringes of two distinct youth cultures – Isaac found himself drawn to grime and hip-hop, while Laurie gravitated towards the local punks and skinheads. It's a part of the country which clearly has grievances – UKIP wouldn't have targeted the area so heavily at the last election otherwise – and while Slaves' circle of friends are all staunch left-wingers, says Laurie, "I do sort of understand why people feel that way. Towns in Kent are pass-through towns. People drive through them and don't even realise they've done it. In the shadow of the city, that's where we grew up. In my eyes, it's just as bad as not being near a big city, because people tend to overlook you even more."

Yet Slaves' affinity with the ignored and overlooked is rooted in more than geography. Until the band were signed last year, Isaac worked "on and off" as a carer in his hometown of Tunbridge Wells, helping those who were unable to look after themselves. "The majority of the people I was working with were elderly, but quite a few were young and paralysed, or immobile," he says. "That kind of work makes you realise that when you walk down the street, there are probably people in those flats and houses who can't leave them. There's another side to the world that most people don't ever see."

When Laurie's father, a successful businessman, suffered a debilitating stroke five years ago, he too became housebound, "and that's probably why me and Isaac related to each other so much. Isaac was doing that job, and there were people doing the same ↦

February 2015
The band join the *NME* Awards Tour, alongside Palma Violets, Fat White Family and The Wytches.

May 2015
After covering 'Shutdown' on the Radio 1 Live Lounge, Skepta joins Slaves onstage in Norwich to perform the song.

May 2015
'Are You Satisfied?' is released, debuting at Number Eight in the charts.

November 2015
The band's first big headline tour of the UK. "I'd like to bring acrobatic plus-sized ballet dancers with us," says Laurie. You heard it here first.

ANDY HUGHES, WUNMI ONIBUDO

thing for my dad. He understood what was going on in my life, whereas most people couldn't. When you see someone so strong and so powerful lose everything like my dad did, it makes you realise how fragile life is. At that point, I dropped out of school, got loads of tattoos and started doing exactly as I wanted, expressing myself more. It's sort of why my personality is like this. It's why Slaves are like this. It's a big part of it."

Given that they both have frontline experience with the care industry, which has been ravaged by government cuts, I ask if they took part in the 250,000-strong anti-austerity demonstrations in London last month. They didn't, and are wary of taking such a definite political stance. "I read about [politics] and I dabble in it, but I don't want to be Billy Bragg," says Laurie. "I relate to Eminem and Ian Dury and Iggy Pop: artists who reference people and to day-to-day life. It's so easy to call our band a punk band say, 'Oh, they should be involved with politics.' But no-one's asking Charli XCX if she went on the anti-austerity march, and that's just as important, isn't it? There are issues other than politics which need to be addressed."

That might sound like a cop-out, but in fairness, Slaves have always been more about expression than ideology – for them, the decision to opt out of the workaday existence so many of their peers settle for was a political act in itself. If they could change one thing about their generation, says Isaac, "it would be this idea that you have to go to university, that you have to get a steady job. Fuck having a steady job. That sounds like hell to me." He counts himself fortunate to have a family who never pressured him into going to university, who "always wanted me to do something artistic. My dad is obsessed with vinyl and comes home every day with two or three new records under his arm. My mum was always paying for art books. They always hoped I'd do something creative."

Laurie's situation, however, was quite different. "Deep down, I think my mum still wishes I had a degree," he says. "I don't know why. The way I see it, I'm 22 years old and I've already achieved my dreams, whereas most 22-year-olds are just finishing uni and deciding whether to waste another year on a Masters because they don't know what to do with themselves. When our parents' parents were our age, they were married with two kids and a house. University is making everyone avoid any responsibility."

Not only do Slaves feel uneasy making political statements, they don't much like being called a punk band either. Obviously they grew up listening to punk – Laurie says that "the turning point in my life" came when his dad picked up 'London Calling' in a three-for-£10 promotion at HMV. Furthermore, until

"Punk is just a fashion statement now"

Laurie

quite recently, Slaves' most dedicated regional fanbases were found in 'punk circuit' towns like Derby and Mansfield, places where most touring bands never set foot but which both Isaac and Laurie talk about wistfully: they say they'd rather tour there than the 'key cities' that national promoters keep telling them they should be targetting.

Nevertheless, as far as Laurie is concerned, "punk is a dead idea. In 1977, when John Lydon was playing gigs in bin liners, everyone in that scene was in it together, they were all part of the same thing. Now, when you talk about punk to someone who doesn't know anything about the history, to them it's just a leather jacket and a mohawk. We don't want to be called punk because there are far more people who don't understand it than do. We align ourselves with the original ideas of punk, but punk is just a fashion statement now. Why does our generation always try and relate everything back, when there's an opportunity there to do something new and original?"

"Grime is the real punk of today," adds Isaac. "It has its own attitude, its own way of life."

Grime is Isaac's passion: his old band, Bearface (which Laurie later became a member of), "was basically a punk band with me rapping over it," and he sees similarities between the genre and what Slaves do. After covering 'Shutdown' for the Radio 1 Live Lounge in May, the duo have become friendly with Skepta, who even joined them onstage to perform the song at the Big Weekend in Norwich. "We found that we had so much in common with each other in terms of what we wanted to say, what we wanted to do, how we wanted to make people feel," says Isaac, who reveals that a proper collaboration is "definitely" in the works.

"We've been in the studio with him, writing material together," adds Laurie. "We don't really know anyone in bands – we tend to just hang around with our old mates – but Skepta is someone who I actually do consider to be a friend now. He's a bit older than us, and it's good to get some words of wisdom from someone like him. He said to us, 'You boys have got the message early, haven't you?'"

The 'message' - that you alone are responsible for your own happiness, and that you don't have to bow to anyone else's expectation - is what Slaves are all about, and it's spreading: for evidence of that, look no further than they way they've straddled the divide between the punk kids of Britain's pass-through towns and the Radio 1 playlist (whose support, says Isaac, "we're both bewildered by"). They can afford not to worry about what their detractors think.

Referring to their one-way feud with Sleaford Mods, Laurie says, "I think we're definitely the Blur in that situation, and I'd always rather be Blur. At the end of the day, the punk fans we have in Derby are the most working class people you'll ever meet, and they don't doubt us. They don't think we're fucking cons, or fakes. That's all I need."

Slaves might be validated, but they're not even close to being satisfied. "We're not stopping until we've headlined Reading And Leeds," promises Laurie. It might sound fanciful now, but so did everything about Slaves' success this time last year. A little positive thinking goes a long way. ■

▶Slaves play Reading And Leeds Festivals (August 28-30) READING LEEDS 2015

Isaac's top grime tunes

Slaves' drummer's pick of today's 'real punk'

Skepta
Shutdown
"It's a bit of an obvious one, but Laurie and I had always liked this tune, so we decided to cover it in the Live Lounge and great things came of it. That was the coming together of us and Skepta – he saw it and heard it, and then he ended up reaching out to us."

Novelist
Ignorant And Wot
"Novelist is a really exciting emerging artist. We were doing some filming for Channel 4 quite recently, and the guys that were filming us had recently been doing some stuff for Novelist. They showed us this song, and it was just mind-blowing. Novelist has got it."

Stormzy
Not That Deep
"We were on the BBC Sound of 2015 list with Stormzy, which kind of led us to discovering his music, although we probably would've heard him anyway because his music is being played a lot more on the radio. Anyway, he's wicked, and he's also pretty young – as is Novelist – so he's a really exciting artist. I think, to some extent, the UK music scene is in their hands at the moment."

The ABCD of AC/DC

On the 35th anniversary of the world-conquering 'Back In Black' album, Gavin Haynes salutes the immutable rock behemoth that is Australia's AC/DC

A AC/DC

AC/DC were formed in Sydney in 1973 by guitar-wielding brothers Malcolm and Angus Young, plus original vocalist Dave Evans, soon to be replaced by charismatic frontman Bon Scott. Since releasing their debut album 'High Voltage' in early 1975, AC/DC has become a byword for rock music in its purest form: huge, crunching riffs played at face-melting volume, lashed to pummeling boogie rhythms and hilariously basic lyrics about sex, good times and the irresistible power of rock'n'roll itself. They're the logo on Butt-Head's T-shirt. They're the jukebox in the dive bar in your head. They're the boozy, scuzzy denim everyman personified, the Henry Fords of stadium rock. Salute them!

B

Bon Scott

Formerly the singer of '60s bubblegum pop band The Valentines and woolly prog chancers Fraternity, Bon Scott was painting ships and literally shoveling shit (he worked at a fertiliser plant) when he jumped at the chance to audition for AC/DC. At 28, he was a decade older than Angus Young when he joined the band, yet the Youngs took to him immediately. A sucker for drink, drugs and debauchery – the living embodiment of an AC/DC song – Bon was nevertheless a reliable performer. "He always turns up," shrugged Malcolm Young. Until one day he didn't. Six albums into AC/DC's career, with real success finally beckoning after the release of breakthrough album 'Highway To Hell', Bon passed out in the back of a friend's Renault 5 after a night on the sauce in London. Arriving home to East Dulwich, Scott's friend found he couldn't drag the sleeping singer out of the car, so left him there overnight. By morning, Bon had choked to death on his own vomit. Devastated, the band contemplated packing it in, but Scott's father urged them to continue. They decided to name their next album 'Back In Black' in tribute, its title track a fitting epitaph for the fast-living singer: "*Forget the hearse 'cos I'll never die*".

C

Cannons

A regular fixture of the AC/DC live show is the firing of antique cannons during 'For Those About To Rock (We Salute You)'. The idea for incorporating a 21-gun salute into the song came about because AC/DC were recording it at the same time as the royal wedding of Charles and Diana.

D

Double Diamond

'Back In Black' has the rare distinction of 'double diamond' status in America, with more than 20 million copies sold. Worldwide, they've sold over 200 million albums, making AC/DC the 14th-best selling act of all time. The Black Ice Tour in 2008 grossed over $400 million, and as for those T-shirt sales...

E

The Easybeats

When Angus and Malcolm Young were kids, they got an early taste of rock stardom thanks to their older brother George, who played rhythm guitar in The Easybeats – Australia's answer to The Beatles. Angus recalls being unable to get into his home one day because crowds of screaming girls had turned up outside. George also mentored his younger brothers before they had a record deal, then produced their first five records before handing the reins to Robert John 'Mutt' Lange for 'Highway To Hell'. A recording purist, George disavowed all studio trickery, demanding the band record everything clean and live wherever possible – a basic principle they've never wavered from.

F

'Flick Of The Switch'

Just one of the many AC/DC album titles to hammer home the power-surge theme of the band name. Others include 'High Voltage', 'Powerage' and 'Blow Up Your Video'.

G

Geordie

The band Brian Johnson sang with before he was brought in to replace Bon Scott in 1980. Geordie were a heavy glam act from Newcastle, who had four chart hits in the early '70s. But by the end of the decade, Johnson was back working at a vinyl car-roofing business, where he wore a newspaper boy's cap to avoid being recognised as a former pop star on the skids. Then came the call from AC/DC. Johnson kept the cap, except now he's worth an estimated $90 million and races exotic cars in his spare time, including his prized 1920s Bentley.

H

Hurricane

What broke out as the band landed in Nassau, in the Bahamas, to record 'Back In Black'. The band had expected lush Caribbean weather and beach holiday vibes. Instead, they found themselves in a cast-concrete bunker of a studio, run by a matriarch who gave them all six-foot fishing spears to ward off Haitian robbers. Inspired by the persistent tropical storms, producer Mutt Lange suggested the album's opening line to Johnson: *"I'm rolling thunder, pourin' rain/I'm comin' on like a hurricane*".

GETTY, DANNY NORTH, XPOSURE PHOTOS

I Inferno

The place AC/DC insisted they were motoring towards on the final Bon Scott album, 'Highway To Hell'. Atlantic Records hated the title, but the band stuck with it, and it became their breakthrough in the US. Sadly, the way the tracks were sequenced meant that Scott's last words – on record at least – were "*Shazbot, nanu nanu*", the catchphrase of Robin Williams' loveable alien in the dorky TV sitcom *Mork & Mindy*.

L 'Let There Be Rock'

The 1977 album on which Angus Young's amp caught fire midway through recording. "I had to keep playing, because my brother was in the control room yelling, 'KEEP GOING!'" revealed Young. "I had to keep going until the thing went into meltdown." Bon Scott wrote the lyrics for the title track while consulting a Bible he'd bought from a bookshop near to Sydney's Albert Studios.

M Milk

Despite – or perhaps because of – sharing a dressing room with Bon Scott, Angus Young is one of music's most famous teetotallers. He did, however, pick up a nasty milk habit, as he told a recent Reddit AMA: "Well, I did used to drink a lot of milk, yes. My body just seemed to say I had to drink that milk. And I used to have gallons of the stuff."

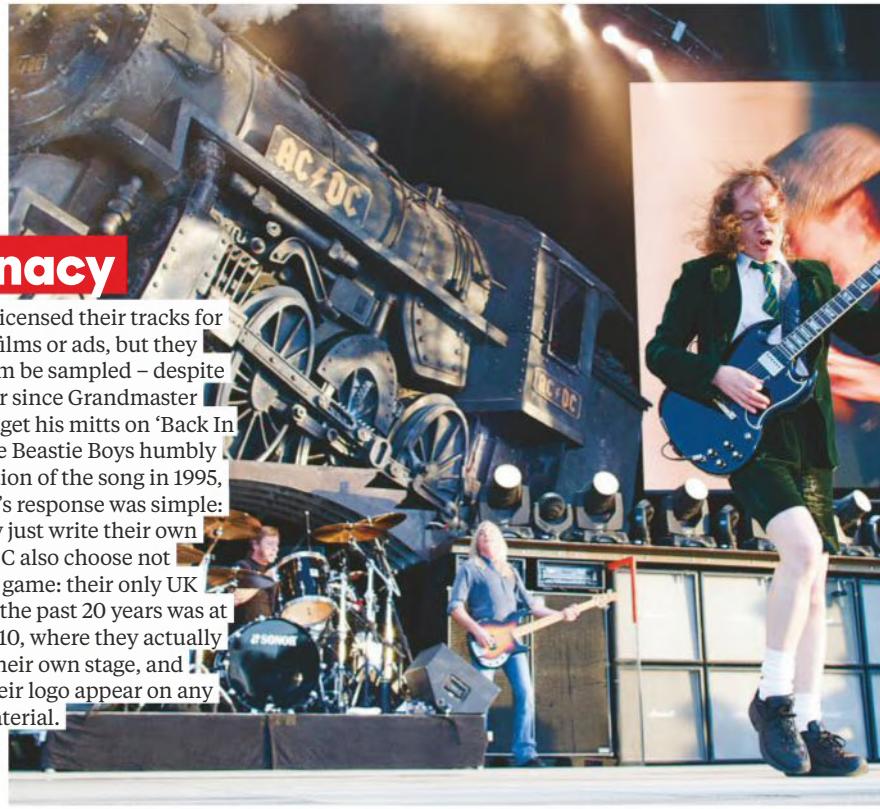
N Noise pollution

AC/DC might have maintained, on 'Back In Black', that 'Rock And Roll Ain't Noise Pollution' – but the US Army disagreed. In 1989, when the Panamanian dictator Manuel Noriega took sanctuary in Panama City's Vatican Embassy, the Americans blasted the embassy with AC/DC (among other suitably heavy sounds) at wall-shake volumes to get him to surrender. It worked: after 10 days, Noriega surrendered.

J Jail

The place long-serving AC/DC drummer Phil Rudd narrowly avoided after being charged with methamphetamine possession and attempting to organise a hit on a former employee. Rudd hasn't played with AC/DC since his arrest last year, and he has now been sentenced to eight months' home detention by a New Zealand judge. Angus Young commented: "He seems to have let himself go. He's not the Phil [we knew] in the past." It's not the first time Rudd has effectively been fired from AC/DC – in 1983 he left "to spend more time with his family and his cars", a euphemism for the fact that his escalating drug use and propensity for starting fights with his bandmates had made his position untenable. However, the Youngs always felt that a certain heavy, swaggering groove was missing and Rudd was invited to rejoin in 1993.

O Obstinacy



The band have licensed their tracks for any number of films or ads, but they refuse to let them be sampled – despite every beatmaker since Grandmaster Flash itching to get his mitts on 'Back In Black'. When the Beastie Boys humbly requested a section of the song in 1995, Malcolm Young's response was simple: "Why don't they just write their own samples?" AC/DC also choose not play the festival game: their only UK festival show of the past 20 years was at Download in 2010, where they actually brought along their own stage, and refused to let their logo appear on any promotional material.

K Killer

The final track on 'Highway To Hell', 'Night Prowler', became notorious as the favourite song of Richard Ramirez, aka the Night Stalker, who murdered at least 13 people in California in the mid-'80s. After an AC/DC hat was found at one crime scene, TV news reports asked: "Did AC/DC drive him [Ramirez] on a personal 'Highway To Hell'?" The group were stunned. "It sickens you to have anything to do with that kind of thing," Brian Johnson told VH1.

P 'Powerage'

From 1978, the fifth AC/DC album and the first to feature current bassist Cliff Williams. A Brit who'd previously played with prog-rockers Home, Williams was recruited partly because the Youngs thought that his good looks would attract more girls to AC/DC gigs. He almost didn't make it though, as the Australian Immigration Department initially queried his visa because they thought an Aussie should have been given the job.

Q Quotation

Angus Young's contribution to the *Oxford Dictionary Of Rock Quotations*, should such a book be published: "I'm sick of people saying we've made 11 albums that sound exactly the same. We've actually made 12 albums that sound exactly the same."

R Repetition

On their Black Ice Tour, one mathematically inclined fan calculated that on average Brian Johnson would sing the words "black", "rock" and "hell" a combined 163 times a night.

W Wine

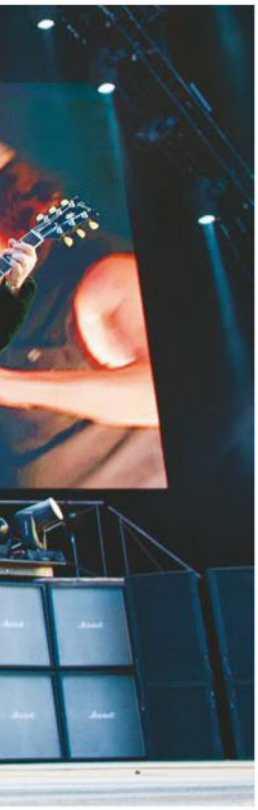
A morning gargle with a combination of red wine and honey was the formula Bon Scott reportedly used to keep his vocals sounding suitably raw. However, his former wife, Irene Thornton, suggested that Scott's distinctive rasp only emerged after he drunkenly crashed his motorbike in 1974. He spent a month in hospital, after which "his voice didn't ever sound the same".

S Satan

After Christ, Devil Comes. Anti-Christ Devil's Children... Just some of the explanations for AC/DC's name suggested at the height of the Satanic rock panics of the late '80s and early '90s. "It was ridiculous," recalled Brian Johnson. "'Stop these children of Satan!' It was just outrageously dumb. You can't fix stupid." Thankfully, nobody these days believes that heavy rock music encourages children to turn to Satan and AC/DC can happily hand out battery-powered glowing devil horns at their shows without fear of reproach.

X X-Rated

Some of AC/DC's lyrics make Spinal Tap's 'Big Bottom' sound like the epitome of good taste. Take, for instance, 1976's Big Balls: "*Some balls are held for charity/ And some for fancy dress/ But when they're held for pleasure/ They're the balls that I like best*". Or try 'Got You By The Balls': "*She can play the school girl/ And spank you all you please.*" Or, um, 'Strap It On': "*Brought something special that you'll like too/ so turnaround and hold real tight*". For further inspired use of the single entendres, see also the songs 'Sink The Pink', 'Beating Around The Bush', 'Deep In The Hole', 'Givin' The Dog A Bone' and 'Go Down'.



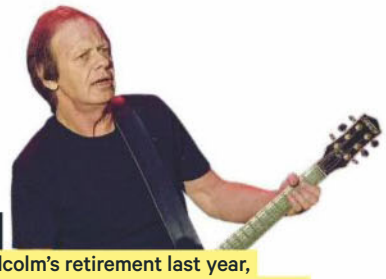
T Tiny

Pop stars are notoriously short, but AC/DC are positively minute. Malcolm Young is 5'3", Angus is 5'2", while looming hulk of a man Brian Johnson towers over them at 5'5".

U Underwear

Just one of the many items of merch to have borne the instantly recognisable AC/DC logo over the years. Others include alarm clocks, car seat covers, babygros, barbecue mitts, AC/DC Monopoly boards and, of course, the official AC/DC wines: Back In Black Shiraz and Thunderstruck Chardonnay.

Y Youngs



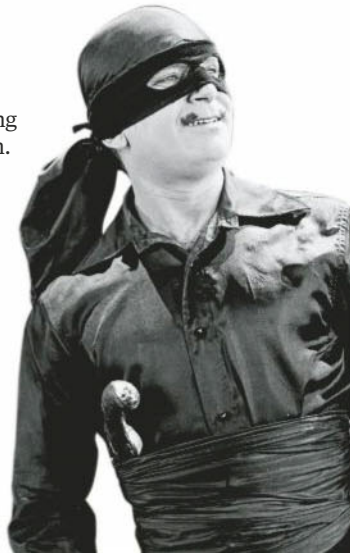
Following Malcolm's retirement last year, Stevie Young – nephew to Angus and Malcolm – has taken his spot in the band. If that level of regeneration seems a bit creepy, then consider that Stevie also has his own son: Angus, known as 'Gus', who has previously played in AC/DC tribute bands in the UK.

V The Velvet Underground

The original name of Malcolm Young's first band. No relation to the 'Venus In Furs' hitmakers, although AC/DC did support Lou Reed in 1974. Another weird coincidence: the original singer of the Australian Velvet Underground was called Brian Johnson, again no relation.

Z Zorro

Just one of the alternative outfits Angus Young tried on before settling on the school uniform. Others included a superman suit and a gorilla costume. It was his sister, Margaret, who came up with the schoolboy idea, not long after she'd invented the band's name after seeing it on the back of a sewing machine. "I still love putting the shorts, cap and school tie on before a show – it gives you that energy," Angus maintains. "I become not me but the guy in the school suit. That's better in a way because I'd be standing up there feeling really shy otherwise."



Stop!
Hammond
time

While he waits for The Strokes to record again, Albert Hammond Jr is releasing a third solo album – his first since quitting drugs. He tells David Renshaw that it began as a stopgap, but ended up becoming a new start

In London's Covent Garden, Strokes guitarist/keyboard player Albert Hammond Jr sighs and says: "It's terrible. Half of you almost wishes the band was over, so you could mourn it, and the other half of you is like, 'Why are we wasting such an amazing opportunity?' We are so good together and it's hard to find that connection with people. I would love to know about the future of the band as much as you would. We would all like to know."

The source of his frustration is the future of The Strokes, despite the fact that later that day they perform a triumphant set to 50,000 fans in Hyde Park. But getting the band ready to record a follow-up to 2013's 'Comedown Machine' is proving difficult. They're a tight unit again, Hammond says, but there are complications.

"Our managers make the first contact – they're running the machine," he explains, revealing something about the group's inner workings. "We went into the studio, but it seems silly to even speak about that because nothing's set. The machine behind us is even further behind wherever we were – at the beginning of writing, I guess."

In this period of uncertainty, Hammond has taken fortune into his own hands and made a third solo album, 'Momentary Masters' – his first since 2008's '¿Cómo Te Llama?' That's a long time between records, but in the intervening years much has happened to Hammond: two Strokes albums have been recorded and released, and he's quit drugs. A year after '¿Cómo Te Llama?' came out, he was admitted to rehab, later revealing he had been injecting a combination of heroin, cocaine and ketamine up to 20 times a day.

"Nothing can be more dangerous than injecting drugs," he says, "and I was mixing drugs. As you get higher, you end up shaking uncontrollably. I started hearing voices, too. I'd lock myself indoors for days because I thought could hear people outside."

Asked how he managed to get clean, he says, "The Strokes and rehab," which is also his reason for the gap in his discography: "I spent a year or two getting fucked up, a year of undoing all that and then we wrote 'Angles'." He found life hard without the routine that daily drug use offered him. As a replacement, he would fill his diary with mundane tasks – go to the shops, ride the subway – in a bid to fend off the darkness he was taking drugs to avoid.

"I felt mildly retarded when I first stopped doing drugs," he continues. "I couldn't make a decision for, like, the first year. I was just lost. I remember crying at TV shows like *How I Met Your Mother*. You can spiral down into thoughts of not wanting to exist so easily. It's crazy how fast your mind can go to the dark part of your soul."

"I was hearing voices – I'd lock myself indoors"

These days, Hammond is a picture of health. He plays football between gigs (a game the night before in London saw Strokes members playing the Foo Fighters – minus Dave Grohl, obviously) and seems at peace. He returned to his solo career with the 2013 release of his 'AHJ' EP on bandmate Julian Casablancas' Cult Records label, and by summer of 2014 he had enough material written to record a full album.

Did quitting drugs spark his creativity?

"At first, I thought, 'How can I be creative without drugs?' I actually find that existing in a place where you think about things logically, as I can now, can cause more creativity than when you're on an emotional rollercoaster [caused by drug use]. You live in a space where, if you're happy, you just enjoy that, and if you're sad, you just hate it. You end up doing nothing."

As an over-arching theme, 'Momentary Masters' tackles the polar opposites of the human psyche. "The record is about trying to understand that you can have two sides that exist in you – one pulling you towards something good and one pulling you toward something bad," explains Hammond. "In the process of gaining knowledge, you lose innocence, but in that you find curiosity and that is where I'm sitting with this record. I'm curious again. I started listening to bands that I missed when I was teenager, like Minor Threat and the Wipers. I've also had The Police's first record on repeat."

'Momentary Masters' is the work of a man revelling in the productivity his new lifestyle allows him. It borrows liberally throughout, from song titles like 'Born Slippy' (see sidebar) to the riff of 'Caught By My Shadow', a song that Alex Turner may hear and think he forgot to include on the second Arctic Monkeys album. "Everyone said that when I played it," admits Hammond of his 'Brianstorm' homage. "I have always been a huge fan so it was bound to come out eventually, y'know?" When it's pointed out that Arctic Monkeys probably wouldn't exist if it wasn't for The Strokes, Hammond laughs and mimes taking something back that was always his.

"I'm in this place subconsciously where I wanna make things fun again," he continues. "I like rock music that has melody, but it also makes you wanna get up and dance." As such, 'Momentary Masters' is a rock album in love with pop music – the opposite of 'Tyranny', the album Julian Casablancas + The Voidz put out last year. Is any of The Strokes frontman's experimental, provocative streak shared by Hammond, his former roommate? "I grew up with The Beatles, Bob Marley and Talking Heads," he says. "I like the melody-with-rhythm aspect of music – there's so much to discover still."

Was Hammond not a fan of 'Tyranny'? "I love the video for 'Human Sadness'," he manages. "Also, I love his [Casablancas'] lyrics and I've told him that I thought that his vocals should've been louder. What he was saying was written so well and the record felt so much about that; I wanted to hear the lyrics better."

A future career in diplomacy could await, especially if The Strokes fail to record again – the only subject that riles him in the hour we spend together. He won't be drawn on whether he plans to release another solo album to pass the time; he's simply living in the moment, acutely aware of how good it feels to be clean and able to have other avenues to pursue while he waits on his bandmates and management.

"I'm just trying to stay on my own two feet," he says. "If anything, this album and 2015 feels like the beginning." ■

What's it all about, Albert?

Hammond explains the weirder song titles on 'Momentary Masters'

'Side Boob'
"I like boobs, and side boob seems like a sneak peak of something, y'know? It's almost like it's OK that it's shown. There's something more delicate about it then just saying 'tits!'"

'Born Slippy'
"I saw *Trainspotting* when I was 16, right when I was getting into movies. The Underworld song is in that movie and ever since then the phrase 'born slippy' has been ingrained in my head."

'Drunched In Crumbs'
"Our guitar player kept making jokes about our tour manager, whose name is Matthew Cleary. They kept saying, 'Little baby Cleary all drenched in cum.' I was like, 'Drunched in crumbs,' and it made me laugh so much."

SLACKER

SUPERSTAR

After last year's 'Salad Days' obliterated the line between life and art, Mac DeMarco insists his new album is "all fantasy". But as Ben Homewood discovers, that hasn't stopped fans from turning up on his doorstep

PHOTOS: POONEH GHANA

Twenty minutes before he's due to take our call, Mac DeMarco hears an unexpected knock on the door of his house in Far Rockaway on Long Island, right at the edge of New York's city limits. He looks out of his bedroom window on this warm July afternoon to see two strange faces peering in. "Two kids just rolled up to my house unannounced," he tells us, with an air of bewilderment. "I woke up to talk to you and there they were, staring at me."

Yet perhaps Mac shouldn't be entirely surprised. On 'My House By The Water', the instrumental closing track of his upcoming new mini-album, 'Another One', the 25-year-old Canadian – who moved out of his legendarily squalid Brooklyn apartment last year in order to reap the benefits of the Atlantic air – can be heard reading out his address and saying, "Stop on by, I'll make you a cup of coffee." The record isn't out for another month, but the two kids – who have travelled from Staten Island, an hour's drive away – hacked into Captured Tracks' website, downloaded it and promptly made the trip to the whitewashed wooden bayside house Mac rents with two friends.

After hearing their story, Mac invited them in, made coffee and sat them in the back garden with Kiera McNally, his girlfriend of six years. "I guess we'll have to entertain them for a little bit," he says, as if it's totally normal. "They're fairly nice, healthy looking – it's probably fine. I asked how they got the album and one said, 'We're just *really* good with computers.' I guess that's all I need to know!" He adds that they've promised not to leak the music and thinks it's cool they're keeping it for "their own pleasure". Not that Mac seems to care too much if his albums do leak – he's always been keen to share his songs as quickly as possible, in much the same way he's happy for fans to turn up at his house unannounced. "Fuck it, if they wanna come, they can. I'm not afraid."

"NOW I'VE DONE THE 'DIRT' ALBUM, HOPEFULLY I CAN JUST BE A MUSIC GUY"

Given the obsessive nature of his following, Mac's nonchalance seems brave. Frenzied outpourings greet his every move on social media (a scroll through his recent Instagram posts yields comments including "THIS COMPLETED ME" and "MAC FUCK ME"), and he's regularly ambushed in the street by admirers. When he dives into the crowd at the end of every gig, fans claw at his clothes, hair and shoes, desperate for a piece of their hero. Online forums buzz with photos and gossip about Mac, Kiera and his three touring bandmates, guitarist Andy White (who replaced Peter Sagar in 2013, after he left to form Homeshake), bassist Pierce McGarry and drummer Joe McMurray. Mac's unstinting amiability and willingness to chat and pose for photos, usually with a cigarette hanging from his gap-toothed grin, means that people feel he's theirs.

The fact that Mac chose to give out his address on the new album suggests that he's happier than he's been in ages. Last year's 'Salad Days' betrayed an anxiety to build on the underground success of his first two albums, 'Rock And Roll Nightclub' and '2', without abandoning the autobiographical lyrics that became his trademark. Mac wanted to prove that there was more to him the goofy, drumsticks-up-the-arse caricature but the focus in post-'Salad Days' interviews of tour burnout and relationship woes gave journalists the opportunity to pursue the 'tears of a clown' angle, concluding with barely concealed glee that this joker was now a depressed wreck. Mac says that this whole narrative was "overblown" by journalists who needed a "focal point".

"I did so many interviewers and every single person wanted *the dirt*," he says. "Now I've done the 'dirt' album, hopefully I can just be a music guy." He admits that his old, squalid, windowless apartment where he recorded 'Salad Days' didn't exactly help to alleviate his feelings of isolation and frustration. "That old place sucked ass," he says, remembering the cramps he'd get from squeezing into the tiny space between his keyboards, drumkit, amps and his grotty bunk bed.

Making music comes much easier in Far Rockaway. He recorded 'Another One' in a week off between tours, and after a recent run of shows – two of which saw him share the bill with The Strokes (see sidebar) – he returned home and recorded nine instrumentals in four days. "I think I'm gonna put that on the internet tomorrow or something," he says. Twenty-four hours later, 'Some Other Ones' appears on his Bandcamp page, a dreamy collection of synth and slide guitar-led tracks with names like

Balancing act: Mac DeMarco says there's more to him than his "goofball" persona

'Onion Man' and 'Peter's Pickles'. The same day, Mac chucks two barbecues into the back of his Volvo estate and drives to Brooklyn. He parks on a pavement, blasts 'Some Other Ones' from his car stereo and spends the afternoon grilling hot dogs for fans in exchange for donations to a local food bank. He chuckles at the idea, calling it "a good excuse to leave the house and chill somewhere else".

Mac's been doing a lot of chilling lately, and spur-of-the-moment plans like the free album and the charity BBQ are the products of an extremely relaxed mind. "There's no pressure," he says, seemingly free of the self-imposed deadlines under which he produced 'Salad Days'. "I'm just having fun making music by myself. 'Another One' came from jamming in my spare time. I did want to put something out [this year], so there was maybe a tiny bit of anxiety, but not really. It's like, 'Who gives a fuck, y'know?'"

Mac says he was feeling "pretty happy" while making 'Another One', but its eight songs tell a slightly different story. The slow piano chords of the title track underpin him hopelessly singing "*Must be another one she loves*". 'Just To Put Me Down' is a sad tale of rejection only partially lightened by a delicious, light-fingered guitar solo. A sense of melancholy permeates much of the record's 23 minutes, but there's a simple reason for that. "It's a concept album about love. But the thing about love songs is that people don't *need* to know what they're about, it's not important," he insists. This time, instead of dissecting each song in the press as he did with 'Salad Days', Mac wants to "give the songs away right off the bat", ensuring that the lyrics are straightforward and universal, applicable to anyone.

"You lose connections with songs once they come out anyway," he continues, "so I'm cutting out the trial period. Anyway, it works with love songs – everybody feels funny in their chest sometimes."

Surely he can't expect to get off the hook that easily? Won't anyone with even a passing interest in his music assume these songs are about him? "Yeah, they will. But people scrutinise my relationship all the time and I don't care what anyone thinks. My feelings aren't so important, it doesn't have to be that cut and dried. This record is a fantasy love album, it's all fantasy."

For Mac, the key quality of 'Another One' is that its songs live in harmony and need each other to flourish. "There's something to be said about an album that feels like an album," he says, "Maybe I'm turning into an old man, but my music is definitely getting more relaxed."

His serene state of mind has also been achieved by learning to say no. "I was doing interviews all the time for 'Salad Days. I like doing them, but I'm not as game to do every single thing people ask. It's like, 'No, I don't wanna go to The Bronx to do a radio show, I live far away!' I'm more into people just having the music. I'm more focused on playing the shows, writing the songs and being a musician instead of a spectacle. Although I probably still am..."

Mac is naturally outgoing and still can't resist playing up for the cameras at his shows, but the considered songcraft of 'Another One' is evidence that he's keen for the Mac DeMarco persona not to overshadow his music. "The shock-rock days are over," he insists. "I might still act like a goofball, like getting Kiera up on stage and going, 'I love my girlfriend.' But the truth is I do love her, I'm not ashamed of that. I've got my friends who I love and then there are the people who consider me an internet meme or something and that's totally fine. I'm trying to 'be me' in interviews now but as soon as things get put on the internet... it's strange. Stuff comes out in a crazy way. But at my house I'm a real person and I don't have to worry about that stuff."

After another few weeks at home by the water, Mac is back on tour, with September's UK dates including two shows at London's 3,300-capacity Roundhouse. Now he seems to found the perfect work/life balance, he's looking ahead to the tour with relish. "This is what I asked for – I like touring. It can be nuts, but we're doing this from the heart. We genuinely have a good time, we're all friends and we party 'cause we want to."

Until then, Mac's to-do list is pretty slim. He's thinking of moving at the end of the year, maybe even buying his own place, but that can wait. For now, he plans to occupy himself playing Coldplay covers in his bedroom, checking out the "prehistoric" crabs at the bottom of his garden and "bumming around with Kiera".

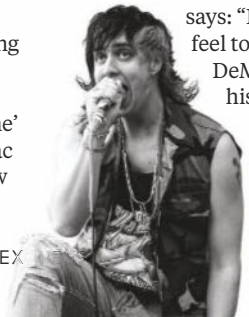
Mac lights a cigarette and heads into the garden where his two superfans are still sat with Kiera, listening loudly to 'Some Other Ones'. "You wanna speak to one of the kids?" he asks, over blasting keyboards that sound like an ice cream van jingle.

There's a crackle, then an excited voice says: "Hello? It's David." How does it feel to be the first fans to visit Mac DeMarco's house? "Great! We recognised his curtains from Instagram, banged on the door and just told him we love him. We're gonna hang out." In the background, Mac laughs his head off. ■

MAC 'N' JULES

Mac on his burgeoning friendship with Strokes frontman Julian Casablancas

"His team reached out and initially they wanted us to meet for a coffee date. I was like 'What the fuck?!' I felt weird and so did Julian I think, but when we did finally meet up it was fine, although I was really drunk. He said 'Hey man, I really dig your tunes.' We've hung a few times since then. We went to see Ty Segall in New York. Julian's great, a real sweetheart. It was crazy to find out he's a dad, doesn't drink, doesn't do drugs. He just has an insane haircut and loves soccer. We played Shaky Knees festival together and my band and I were watching The Strokes from the side of the stage. We took it in turns to beeline up to Julian between songs like 'Hey Jules, great show!' He said my name so everyone thought I'd played guitar onstage. I hadn't but I went with it, it's such a funny thing to have on your track record."



JENN FIVE

NME ALBUM OF THE WEEK

The Maccabees
Marks To Prove It

The south Londoners look closer to home and deeper into their own being for inspiration on their fourth album

It was grounding themselves in their local area, London's fast-changing Elephant & Castle, that gave The Maccabees a direction forward for their fourth album after they became mired in studio hell. And yet, though it's the Elephant roundabout and not the band that adorns the record sleeve, and the people of south London that are captured in its lyrical vignettes, the title applies to the quintet themselves as much as to an area in turmoil.

Elephant & Castle, like much of London, is coming under the strain of gentrification, with expensive housing projects planned and long-term residents being edged out. The Maccabees' career, meanwhile, has been one of more managed development. The transition from the lovable puppyish indie rock of 2007's 'Colour It In' via the more muscular and varied 'Wall Of Arms' in 2009 to the expansive beauty of 2012's 'Given To The Wild', is not one of radical or impetuous reinvention, but the gradual, hard-won evolution of a band who seem to develop more potential with every new phase.

The title track opens the record with its clearest statement of how far they've come and how far they could still go; it's a stunner, a red-blooded, rambunctious revelation that leaps out even more than 2012's crossover single 'Pelican' did from 'Given To The Wild'. Its playful, raw-tongued guitar licks chomp at the bit to run free, a rough-throated scream in the distance of the mix, a war cry for the approaching riffs. It links the grandeur of 'Given To...' Maccabees with the energy and fun of their early days, and does things you've never heard them do before.

There's nothing else quite as striking on the rest of the album, but what there is instead is a beguiling, unified whole; The Maccabees are very much an album band now, all about pace, texture and structure, and 'Marks To Prove It' reveals a sonic world just as beautiful as 'Given To...', but with even more control. The gently thrumming 'Kamakura' has an explosive chorus that's resolved back into the lilting rhythm

JORDAN HUGHES

of the verse with delightful ease. 'Ribbon Road' too, with its rolling arpeggios and slow-building power is wonderfully smooth and textured, Orlando Weeks' voice soaring more powerfully than ever.

It's a beautifully crafted album, with Orlando's lyrics their strongest ever, particularly on the affecting 'WWI Portraits' ("*You are a rope-a-doper coming back queen/ They all want you so bad, of course they do*"), perhaps inspired by the Imperial War Museum on Elephant's fringes. Occasionally you do wonder if, given the ugliness and anger caused by gentrification, a bit more bite to the sound might have made for an even stronger album; 'Spit It Out', the second most striking track on the album, does reveal an angrier Maccabees, and it's a fascinating thing. Despite an excellent deployment of the word "*spinnakers*", Orlando sounds positively unsettling, climaxing with a raw scream of "*The thought of it brought us all down to our knees!*"

It's refreshing to hear what they can do when they cut loose, when they're not afraid to be a bit raw and spiky; perhaps, now that they've found their base, more of that forceful energy might come through on album number five.

As it is, by turning their focus outwards, The Maccabees have paradoxically learned more about themselves, what they can do as a band and where they can go from here. It might not have been an easy path, but the bruises show on the end product as beautifully as a black-and-blue sunset. ■ EMILY MACKAY

8

ART TO BELIEVE

Behind The Maccabees' high-art album sleeves

'Colour It In'

Designed by Orlando, who studied illustration at university, 'Colour It In"s crowd of characters, was reissued for Record Store Day this year all in white, so you could... well, you know.

'Wall Of Arms'

The band were hugely excited to work with British artist Boo Ritson, who covers her subjects in high-gloss emulsion before photographing them. "It was enjoyable and exciting, even as the cold emulsion seeped through to the skin," said Orlando of the shoot.

'Given To The Wild'

British landscape artist Andy Goldsworthy created this egg-like cairn, threatened by wildfire, in Iowa. The band had spotted it in a book of his work, saying at the time, "For us this work seems to touch on ideas of temporality and life span."

▶THE DETAILS

▶**RELEASE DATE** July 31 ▶**LABEL** Fiction ▶**LENGTH** 39.58 ▶**PRODUCERS** Hugo White, The Maccabees, Laurie Latham ▶**TRACKLISTING** ▶1. Marks To Prove It ▶2. Kamakura ▶3. Ribbon Road ▶4. Spit It Out ▶5. Silence ▶6. River Song ▶7. Slow Sun ▶8. Something Like Happiness ▶9. WW1 Portraits ▶10. Pioneering Systems ▶11. Dawn Chorus ▶**BEST TRACK** Marks To Prove It

MORE ALBUMS

Titus Andronicus
The Most Lamentable Tragedy Merge

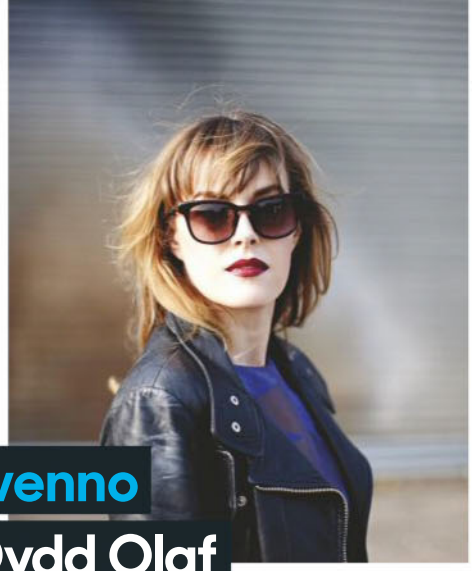
New Jersey punk six-piece Titus Andronicus have tackled concept albums before (2010's American Civil War-themed 'The Monitor') but they've aimed even higher with this ferocious, 29-track, five-act tale of a depressive, nameless protagonist and his doppelganger. It harks back to the traumatic, psychological fantasy narratives of Genesis and Pink Floyd, and the pace runs from pub rock ('Lonely Boy') to hardcore ('Look Alive') as frontman Patrick Stickles honours his Irish heritage with a blasted cover of The Pogues' 'A Pair Of Brown Eyes' and then Dexys homage 'Come On, Siobhán'. A few indulgences like an 'Auld Lang Syne' singalong are the main gripes to dampen an otherwise monumental presence. ■ STUART HUGGETT

7

Chelsea Wolfe
Abyss Sargent House

Based on the electronic noise of her previous albums, Chelsea Wolfe surely knows that you don't need the blood'n'thunder of the rock band format to be 'heavy'. It can still do a job, though, and the Californian auteur's fifth album starts off like a psychedelic doom metal version of Nine Inch Nails ('Carrion Flowers') before juggling coy slowcore and massive sludge-slides on 'Dragged Out'. The 31-year-old's taste for folk-derived drama remains: 'Grey Days' and 'After The Fall', both sporting a touch of Portishead, are upended by great waves of guitar. Wolfe continues to sabotage her pop tendencies with a nose for noise, and is greater for it. ■ NOEL GARDNER

6



Gwenno
Y Dydd Olaf

Former Pipette sings in Welsh and cranks up the oddball space-pop on her solo debut

'Y Dydd Olaf', inspired by and named after a 1976 sci-fi novel about the robot uprising, is a revolutionary feminist concept album full of righteous political ire. We'll have to take ex-Pipettes singer Gwenno Saunders' word for it; sung almost entirely in Welsh (with one song in Cornish), her debut's depths and messages are lost on most of its potential audience and, frankly, it sounds more like androids dreaming of electric sheep. Ambient krautpop beats and space-echo chimes underpin Gwenno's luscious vocals – she can make the phlegmiest hawks of the Welsh tongue sound like an angel licking your eardrum – on 'Chwyldro' and 'Sisial Y Môr'. Things get decidedly wonkier on woodblock'n'accordion funk number 'Stwff' and the tense, zither-ish 'Golau Arall'. An awkwardly pretty Welsh-language electro-pop record, then, even if The Man won't feel the full impact of its boot in his crotch. ■ MARK BEAUMONT

6

▶THE DETAILS

▶**RELEASE DATE** July 24 ▶**LABEL** Heavenly ▶**PRODUCER** Rhys Edwards ▶**LENGTH** 43:23 ▶**TRACKLISITNG** ▶1. Chwyldro ▶2. Patriachaeth ▶3. Calon Peiriant ▶4. Sisial Y Môr ▶5. Dawns Y Blaned Dirion ▶6. Golau Arall ▶7. Stwff ▶8. Y Dydd Olaf ▶9. Fratolish Hiang Perpheshki ▶10. Amser ▶**BEST TRACK** Chwyldro

The Phoenix Foundation
Give Up Your Dreams
Memphis Industries

Huge in their native New Zealand, The Phoenix Foundation have amassed a cult UK following for their quirky, life-affirming rock. The Wellington five-piece's sixth album is a fabulous meld of power-pop, electronica and US West Coast harmony that swings through techno-country on 'Prawn' and even dabbles in soulful house on 'Celestial Bodies'. The fantastic, motorik title track is the pick, moving from self-motivation ("*Thinking 'bout getting a job*") to a shrug at existential angst ("*All we can do about it is be alright about things*"). It's a droll outlook that's served them well, but maybe things are perking up. They ought to be. ■ MATTHEW HORTON

8

Reviews

Lianne La Havas
Blood Warner Bros

Since 2012's debut 'Is Your Love Big Enough?', Lianne La Havas has made plenty of famous friends: Prince used her London flat as a makeshift base during his 2014 UK tour, and she guested on Alt-J's 'This Is All Yours' last year. But 'Blood' was more inspired by family than friends, and La Havas exploring her family heritage through visiting her mother's Jamaican relatives and swotting up on her father's Greek ancestry: "*Staring at my nose through the mirror*", she sings on the jazzy groove of 'Green And Gold'. 'Unstoppable' is silky and smooth, too, but you're left hankering for more bumps to bring it all to life – too many songs like 'Ghost' and 'Tokyo', a soupy take on loneliness in a strange city, are slick, but lacking spark. ■ BEN HEWITT **6**

Haiku Salut
Etch And Etch Deep
How Does It Feel To Be Loved?

On their 2013 debut 'Tricolore', Haiku Salut's piano, accordion and guitar pieces sounded more like the creations of a Parisian street band than three university friends from Derbyshire. Inventive follow-up 'Etch And Etch Deep' finds multi-instrumentalists Gemma and Sophie Bakerwood and Louise Croft exploring electronica, with deep synth tones, crunching glitch and, on 'Divided By Surfaces And Silence' and 'Skip To The End', flickers of drum 'n' bass. Wordless, sighing vocals grace the semi-acoustic techno of 'Hearts Not Parts', the trio's voices rushing through the gaps in the instrumental wash. Then with streams of piano and uplifting brass, 'Foreign Pollen' unites their considerable skills in a rousing finale. ■ STUART HUGGETT **8**

Big Talk Straight In No Kissin'

The Killers' Ronnie Vannucci Jr marries arena rock to wry lyrics on his side project's upbeat second album

The second track of 'Straight In No Kissin'' finds Ronnie Vannucci Jr name-checking the late, great Chicago songwriter Warren Zevon. To those who heard Big Talk's self-titled 2011 debut, this will make perfect sense. Zevon was, after all, the godfather of tongue-in-cheek heartland rock and beloved of Bruce Springsteen, and while Vannucci might not possess his subversive humour, he very much built the first Big Talk album around knowingly over-the-top stadium anthems.

The buzz about this follow-up – the second Killers' solo offering in as many months, following Brandon Flowers' 'The Desired Effect' – has been less about tongues and cheeks, and more about teeth. Vannucci has called 'Straight In No Kissin'' more "toothy" than 'Big Talk', and sure enough, much of the self-aware fist-pumping has been replaced with a kind of snarling, glam-punk swagger.

Written largely during The Killers' 2013 world tour, the lyrics still occasionally sound like they were created by an online Springsteen cliché generator ("*Pack your suitcase for a ride*", "*Feeling like a million bucks of payback*"), but this is altogether rougher, dirtier terrain than Vannucci has ever explored with his main band.

Opener 'Hold That Line' sets the record's stall out perfectly, combining growling guitars with howling vocals, while 'La Rue d'Awakening' and 'Neon's Not Enough Light' both tear along at a pleasingly moshpit-friendly pace. These songs may not qualify as 'punk' in the strictest sense – your average Bad Brains fan would dismiss them out of hand – but it does feel like Vannucci's loosening his belt a little.

That said, there's still plenty on here to satisfy the diehards. Echoey, stomp-clap anthem 'What The Night Can Do' and lead single 'What Happened To Delisa?' are tailor-made for top-down highway driving, and the infectious 'I've Been Sentimental Lately' sounds like Springsteen re-working Weezer's 'Island In The Sun'.

'Straight In No Kissin'' won't garner the same attention as Brandon's solo ventures, but it's catchy and uplifting and a lot of fun. Ultimately, even when Vannucci tries to stray into the promised "toothier" territory, his passion for melodic, heartstring-tugging soft rock usually wins the day. You can take the boy out of The Killers... ■ TOM ELLEN **7**

▶THE DETAILS

▶**RELEASE DATE** July 24 ▶**LABEL** Little Oil Records/Pledgemusic ▶**PRODUCERS** John Spiker/Ronnie Vannucci ▶**LENGTH** 39:23 ▶**TRACKLISTING** ▶1. Hold That Line ▶2. Animal Husband ▶3. What Happened To Delisa? ▶4. La Rue d'Awakening ▶5. Cocktail Party ▶6. I've Been Sentimental Lately ▶7. What The Night Can Do ▶8. All My Lovin' ▶9. The Void ▶10. Another Satellite ▶11. Neon's Not Enough Light ▶**BEST TRACK** Hold That Line

Jake Evans
Day One Republic Of Music

Joy Division spin-offs are like Russian dolls and Jake Evans is the next layer. The Macclesfield musician sang in meat-and-potatoes rock band Bad Lieutenant, formed with Bernard Sumner and Phil Cunningham from New Order in 2007. Four years after they split, he's gone solo with 10 songs that are largely Britpop-by-numbers, though listen closely for hints of inventiveness in the orchestral sample of 'Sun Goes Down' and the chiming synths on otherwise straight-up guitar pop tune 'Glorious'. The gospel vocals of 'Easy on My Soul' threaten to be rousing but end up overblown, while the swaggering 'Telephone' more successfully hits a groove with its stripped-back verse. Overall, though, 'Day One''s lineage remains its most compelling quality. ■ JORDAN BASSETT **5**

Thundercat
The Beyond/Where The Giants Roam Brainfeeder

Brevity is key to this six-track mini album from Thundercat, released three months after Kendrick Lamar's 'To Pimp a Butterfly', on which his elastic bass played a vital role. Whereas Stephen Bruner's previous two Thundercat albums were fascinating and fidgety, this is concise and uncluttered, with brilliant instrumentals and melancholic vocals allowed room to breathe. Here, the LA-based Flying Lotus collaborator takes jazz-funk to its spacier limits, undercut with rattling hip-hop. 'Them Changes' combines a sparse, strutting beat with P-Funk bass and a yearning vocal, so edgy you can imagine Kendrick re-purposing it. Less, in this case, is definitely more: 'The Beyond' is his best work to date. ■ BEN CARDEW **8**

Reviews

Seoul
I Become A Shade
Last Gang

Montreal trio Seoul started work on their debut five years ago, and the dense electronic layers on the opener and title track smack immediately of a laborious gestation. Keyboardist and singer Julian Flavin drapes slow, high-pitched vocals over a half-asleep synth pattern. After that though, 'The Line' skips into 'Haunt / A Light', its chewy bassline and snappy drums driving a delicious disco groove. 'White Morning' and 'Stay With Us' brilliantly repurpose frayed indie pop with synths and effects, so when more slowies like closer 'Galway' arrive, they feel like injections of powerful anaesthetic. But the record's dopier moments only make the highs hit harder.

7

■ BEN HOMEWOOD

Nap Eyes
Whine of the Mystic
Paradise Of Bachelors

In his day job as a biochemist, Nigel Chapman patiently experiments on microscopic proteins and waits for the big picture to emerge. He's no less methodical fronting Nova Scotia trio Nap Eyes: their debut album finds the singer-guitarist in spiritual and romantic limbo, making mistakes, obsessing over the details, then making them again in new ways. "*Oh baby, all I need's just another 250,000th second chance*", he rasps on 'Delerium And Persecution Paranoia', like a deadbeat Lou Reed; on 'Tribal Thoughts', a perky jangler, he sighs "*fuck it*" for so long you can practically hear him ageing. The music shambles between arid Americana and early Strokes pep, but ultimately it's Chapman's grizzled longing that enchants.

8

■ JAZZ MONROE

Golden Rules
Golden Ticket Lex

Producer Paul White hails from the relatively unlovely London borough of Lewisham, but the music he makes with Florida singer-MC Eric Biddines as Golden Rules sounds like it comes from the heart of the American south. 'Don't Be' and 'Making A Move' neatly section slinky blues and soul into boom-clap beats, with Biddines' vocal sat all sticky on top like a plate of BBQ chicken wings. Good news for OutKast fans, basically, although the pair's debut works best when it's playing it weird: see 'Life's Power' and 'It's Over', which have something of the far-side-of-Saturn feel of Seattle duo Shabazz Palaces. Plus there's one notable guest spot in the shape of Yasiin Bey (formerly Mos Def), who pops up to spit wisdom over the Hammond grooves of 'Never Die'.

7

■ LOUIS PATTISON

EZTV
Calling Out Captured Tracks

The three members of EZTV first played together while auditioning to be Spiritualized's touring band. That might lead you believe the Brooklyn trio's music shares a psychedelic quality with Jason Pierce's, but the simple truth is that it doesn't. EZTV are equal parts indie jangle and power-pop, and their debut album is an impeccably rendered interpretation of those genres. The trio adopt a no-frills approach to songwriting. The fuzz of cult New Jersey quartet The Feelies permeates the likes of 'Bury Your Heart', and guitar lines wander brightly in the direction of Birmingham's Felt on 'Everything Was Changing'. Simplicity means the record occasionally feels samey, but it seems mean to criticise something that feels so pure.

7

■ BEN HOMEWOOD

GEoRGiA
GEoRGiA

Ex-footballer and drummer-for-hire cooks up a fascinating debut album that transcends its roots in the grime movement

More than a decade after its first wave, grime continues to extend its tentacles further and deeper into the musical mainstream. The latest example is 21-year-old Londoner Georgia Barnes (or GEoRGiA, to give her name its proper stylisation), whose self-titled debut – a mix of inventive electro-futurism, propulsive tribal rhythms and singer-songwriterly intimacy – announces the arrival of a new post-grime pop auteur.

Barnes – the daughter of Leftfield's Neil Barnes – was formerly on the books of QPR and Arsenal Ladies and the sometime drummer with the likes of Kwes and Kate Tempest. She wrote and recorded every note of 'Georgia' in her home studio. It's the kind of record that could quite easily have ended up being another piece of bloodless Mercury-bait, but instead, she's created something fresh, bold and infectious. Take 'Kombine', for example, which adopts a literal approach to its title, meshing a Pakistani Qawwali mixtape given to Barnes by a taxi driver with feverish, frenetic beats to create something wonderfully idiosyncratic, while lead single 'Move Systems' is a pounding, percussive ode to dealers named Sheila, life on the fringes of "*the system*" and London itself.

Amid the jumble of sounds and styles, however, it's the Oneohtrix Point Never-inspired 'Heart Wrecking Animals' that provides the standout moment. Its sparse production leaves lots of empty spaces, and its lyrics ("*We could be more than just good friends/We could be anything if we really tried*") reveal a void of a more emotional nature. Yet while relationships might be one of the big themes here, 'Georgia' never slides into overly mawkish or maudlin territory: when she sings "*This could be something, or nothing*" on the sleek, Fever Ray-tinged 'Nothing Solutions', the inference is that she can take it or leave it. 'Feisty' always seems a slightly condescending adjective to apply to female artists, but in Barnes' case, the shoe most certainly fits. She might be lacking an obvious crossover hit, but you get the sense that those will arrive sooner rather than later; in the meantime, 'Georgia' has something far more valuable: bleeding-edge vitality.

8

■ BARRY NICOLSON

▶THE DETAILS

▶**RELEASE DATE** August 7 ▶**LABEL** Domino ▶**PRODUCER** Georgia Barnes ▶**LENGTH** 38:14 ▶**TRACKLISTING** ▶1. Intro ▶2. Kombine ▶3. Be Ache ▶4. Nothing Solutions ▶5. Hold It ▶6. Digits ▶7. Cab Ride ▶8. Tell Me About It ▶9. Move Systems ▶10. Heart Wrecking Animals ▶11. GMTL ▶12. You ▶**BEST TRACK** Heart Wrecking Animals

DAN KENDALL

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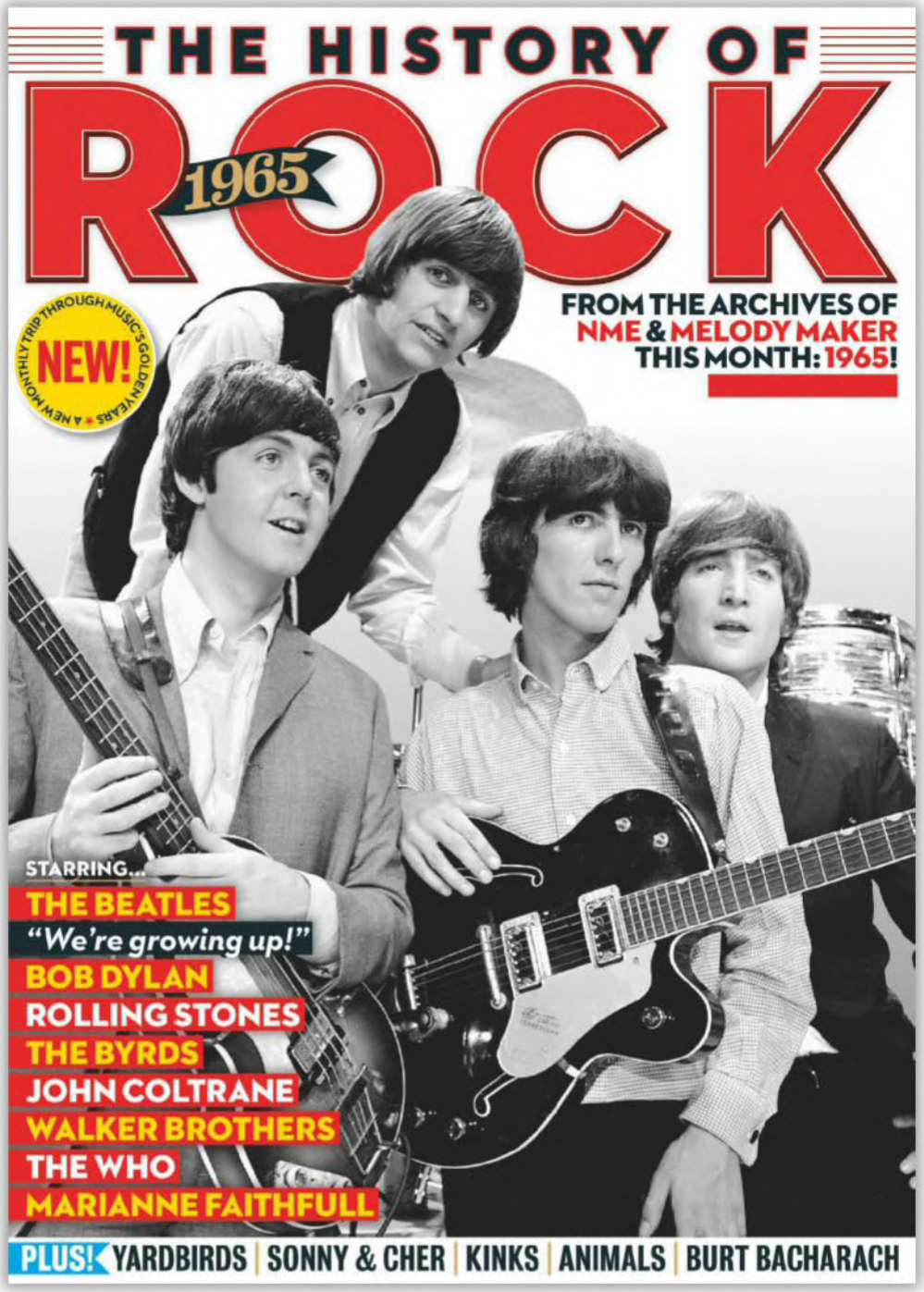

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FILM

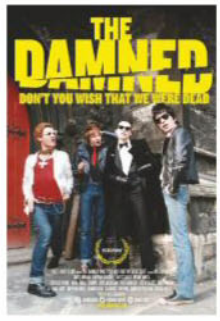
The Damned: Don't You Wish That We Were Dead

Excellent new documentary about punk's unsung heroes

"I always thought The Damned were the true punk band," wheezes Lemmy at the start of the latest effort from director Wes Orshoski, who also made 2010's documentary about the Motörhead frontman. The grizzled 69-year-old makes a valid point.

When *The Damned: Don't You Wish That We Were Dead* premiered at SXSW in Austin, Texas earlier this year, the screening was as willfully wayward as its subject matter. In the audience sat the band's guitarist and punk's very own court jester, Captain Sensible, cheerfully heckling the film and his ex-bandmates before stumbling into the crowd and handing out pick'n'mix as if staging some kind of situationist prank.

At turns hilarious and uncomfortable, the film tells the fractured story of one of the most important but unsung British bands of the 1970s, seeking to reposition them in their rightful place alongside The Clash and Sex Pistols as the founding fathers of punk not just as a genre of music, but a way of life. Through talking-head chats with everyone from from Chrissie Hynde to ex-Guns N' Roses bassist Duff McKagan we hear how early incarnations of the band included a Hynde-fronted project called Mike Hunt's Dishonourable Discharge and The London SS, with Mick Jones, who went on to form The Clash. Sid Vicious was even supposed to audition as frontman, but never turned up, leaving the door wide open for the singular Dave Vanian, a dapper cross between Dracula and gap-toothed comedian and actor Terry-Thomas.



▶**DIRECTOR** Wes Orshoski
▶**IN CINEMAS** go to damneddoc.com for details

Yet despite the group's auspicious beginnings – they were the first punk band ever to release a single, with the caustic 'New Rose' coming out in October 1976, before The Clash had even signed their record deal – major league recognition has always proved elusive. "Lots of things happen to this band," explains 61-year-old Captain Sensible ahead of an LA gig in 2013. "Have you heard about the conspiracy, the 'curse of The Damned'? I'm starting to think it's true." Orshoski's film adds tangible weight to the myth, documenting some 19 members leaving, bassists Paul Gray and Bryn Merrick developing cancer and a royalties row between Sensible and former drummer Rat Scabies, with the two remaining on bad terms. This makes for awkward viewing. A breakaway group featuring original songwriter Brian James and Scabies tour the band's old songs, much to the chagrin of Sensible, before Scabies delivers a searing rant to camera about his fraught ties with the group.

"We try not to feel bitter about it, but it kind of creeps in as you get older," shrugs Vanian of their relative lack of success. Hopefully this film will go some way to giving The Damned the credit they're due. ■ LEONIE COOPER

8

CINEMA

The Diary Of A Teenage Girl

"I had sex today," 15-year-old Minnie Goetze (Bel Powley) tells the diary that she painstakingly records onto a cassette, narrating how she began an affair with the boyfriend (Alexander Skarsgård) of her hard partying, bohemian mother (Kristen Wiig). What follows is a portrayal of teenage awakening in 1970s San Francisco – an exploration of sexuality, learning to love yourself and how not to wield newfound feminine power (as Minnie and her best friend Kimmie discover to their cost after charging two boys in a bar $5 for a blowjob). Never judgmental or sensationalised, director Marielle Heller's adaptation of Phoebe Gloeckner's acclaimed graphic novel book of the same name is hilarious, affecting and true to the hormonal rushes of teen life. ■ RHIAN DALY

8

FILM

Eden

As if it was a dramatised documentary, Mia Hansen-Løve's fourth film follows the fictional Paris garage DJ Paul Vallée (Félix de Givry) across two decades and weaves him into the real-life story of French dance music. Paul is friends with Daft Punk (who appear frequently, played by actors), suggesting that, with his record label and his club, Paul could have been a contender. Scenes recreating raves and club nights are staged effectively, yet the narrative threads are far too loose. The oddly dispassionate Paul puts garage before health, wealth and relationships, but – apart from in one scene where he says that its blending of optimism and melancholy makes the music feel special – we never get a clear sense of why. ■ ANGUS BATEY

5

CINEMA

Iris

Albert Maysles – whose 1970 film *Gimme Shelter* showed a murder taking place at The Rolling Stones' infamous Altamont gig – was one of the greats of documentary filmmaking. He died in March, shortly after completing this gentle, insistently wise portrait of the fashion collector and vibrant wit Iris Apfel. The 93-year-old New Yorker's mordant humour deflects most attempts at getting beneath her engaging but robust outer shell. Yet Maysles knew his job was to let the story tell itself, not to start out with preconceptions and find the footage to fit. Together, subject and director have crafted a beautiful, inspiring tale of how the passion stirred by art and creativity can help us all fight – if not defeat – the passage of time. ■ ANGUS BATEY

8

CINEMA

The Legend Of Barney Thompson

The directorial debut from Robert Carlyle (*Trainspotting*), who also plays the titular legend, an anti-Begbie in that he is more of an *accidental* psychopath. A Glasgow barber who inadvertently manages to kill everyone who tries to sack or expose him, Thompson and his fag-chuffing bingo mum (Emma Thompson) are drawn into the sights of a warring team of cops hunting a different serial killer – Ray Winstone's cockney exile butting heads with a ball-breaking Ashley Jensen. It's all played (very successfully) for laughs, with Carlyle's blackly comic attempts to cover his tracks thwarted at every turn and the police gradually shambling towards a finale worthy of a deep-fried Tarantino. ■ MARK BEAUMONT

7

T In The Park

Strathallan Castle, Perthshire

Friday, July 10 – Sunday, July 12

Charli XCX on the Radio 1 Stage, Saturday, July 11

It's case of new site, same old T, as singalong choruses and big beats win the weekend

PHOTO: ARPAD HORVATH

A troublesome oil pipeline running beneath the site necessitated T In The Park's move from Balado, its home since 1997, to the new, smaller, location at Strathallan Castle, but as ever with T, the more things change, the more they stay the same. The trend of recent years towards balancing mainstream pop acts (**Sam Smith**, **George Ezra**, **James Bay**) with trusty old stalwarts (**Stereophonics**, **The Prodigy**, **The Proclaimers**) continues, but one of the big challenges for the festival going forward is how to avoid becoming V In The Park when the most off-the-wall booking is EDM earsore **Avicii** closing the Main Stage on Saturday night. Similarly high on next year's to-do list, you imagine, will be making Strathallan itself more accessible and less overcrowded: first-year teething problems are to be expected, but by Sunday night, even the hardiest of T veterans find their patience wearing thin. ↦

Kasabian, The War On Drugs and, below, The Libertines

As far as the line-up goes, if the organisers are playing it safe, you can hardly blame them: for much of the weekend, the Radio 1 Stage (the indie stage, to all intents and purposes) attracts conspicuously thin crowds, with **The War On Drugs**' otherwise-sublime Friday night performance – incongruously sandwiched between **Afrojack** and **David Guetta**, and clashing with **Sam Smith** – being one of the most notable casualties. There are exceptions, of course: **Slaves**, buoyed by the support of Radio 1 and riding a justified wave of hype, triumph there earlier that same day, while **The Vaccines**' Saturday evening set feels like a joyous throwback to the days when indie bands weren't ashamed of writing songs that festival crowds could sing along to. When even **Charli XCX** – who, in an unfortunate quirk of scheduling, has to compete with **Marina And The Diamonds** for basically the same crowd – is struggling to bring in the numbers, you know that the likes of **Palma Violets** and **Peace** are on a hiding to nothing.

Over on the main stage, it's a different story. **Kasabian**'s set is proof that, where the right band are concerned, the T crowd has no concept of over familiarity: this is the third time in six years they've headlined here, and that their performance manages not to feel played-out is testament not only to their prowess as a live band, but the audience's unfailing loyalty to them. **The Libertines**, on the other hand, haven't been here since 2004 (without Pete), but they're an obvious fit for the festival even if they're the last band you'd expect to find co-headlining with Avicii. Having acrimoniously split and harmoniously reformed, they've earned the curious distinction of becoming the first bona fide noughties nostalgia act. While the three songs they preview from new album 'Anthems For Doomed Youth' suggest they have hopes of being more than that, for the time being, they're all about past glories.

Further down the bill on Sunday, **Everything Everything** – wilfully weird and without even a minor hit to their name – are the sort of band you might expect to struggle against the overawing beigeness of **James Bay**, but their appearance on the King Tut's tent defies expectations by being a rousing, much-deserved success. Over on the Radio 1 stage, meanwhile, **Jamie T** matches expectations to the letter: few artists can boast such a fervent fanbase, and though it's hardly a surprise, his boisterous set ends up being one of the highlights of the weekend. Bringing things to a close are **Noel Gallagher's High Flying Birds**, the frontman always a solid rather than spectacular performer. "Sometimes you know when you write songs, they're alright, but they're not tunes," he tells the crowd at one point, adding, "It's you who make them into extraordinary pieces of music." Inevitably, it's an Oasis song – 'Champagne Supernova' – he's referring to, because that metamorphosis hasn't happened with his solo material yet. Still, who's going to argue with big singalongs to 'The Masterplan' and 'Don't Look Back In Anger'? Not T In The Park, that's for sure. ■ BARRY NICOLSON

8

THE VIEW FROM THE CROWD

Morvern Cullen, 16, Braco
"Enter Shikari were my highlight. I wasn't planning to see them, but I went, and they were really good. The other highlight for me was David Guetta on Friday."

Rebecca Hunter, 16, Crieff
"The best thing I've seen this weekend is Sam Smith. Because it's a festival show, I didn't expect it to be very good, but he got the whole crowd going. He was amazing."

Corrine Hall, 18, Irvine
"I thought the line-up for the final day was a wee bit boring, but I bought a day ticket just so I could see James Bay – I want to go home now, that's me done!"

Jordan Spencer, 20, Burnley
"I'm into my dance and electronic music, so I'm looking forward to seeing Above & Beyond, but I also want to check out Noel Gallagher."

MORE GIGS

Best Friends
Gullivers, Manchester
Monday, July 13
"I'm sweating too much and I only have two shirts," apologises drenched Best Friends frontman Lewis Sharman as he strips off and thrashes through fuzzed-out sun-dappled surf-pop 'Wasting Time' bare-chested, like a punkier remake of Magic Mike. Bassist Ed Crisp convulses violently to the ragged rhythms of 'Cold Shapes', while 'Orange Juice' initially offers respite with a hand-swaying opening. But, as it kicks into an assault of noise, fans leap off the stage (including one atop a skateboard) to crowdsurf to the back of the venue. As Lewis plays guitar and howls through the Edwyn Collins-referencing lyrics, tonight's chaos suggests he'll need to invest in more tees. ■ GARY RYAN

8

Frankie & The Heartstrings
Oslo, London
Tuesday, July 14
Sunderland's Frankie & the Heartstrings have always been harder to pigeonhole than much of their jangling indie pop would have you believe, and tonight their eccentricities are evident. Singer Frankie Francis delivers the provincial storytelling of 'Possibilities' and 'That Girl, That Scene' with an arched eyebrow and a jaunty bounce, while drummer Dave Harper deadpans comments relating to his T-shirt which sports the slogan 'still hate Thatcher'. They bring on a horn section to join them for 'Think Yourself Lucky', while a sing-along of 'Hunger' brings proceedings to a close. A band of multitudes, but entertaining ones. ■ LISA WRIGHT

7

Festival d'Été de Québec

Various venues, Quebec City, Canada
Friday, July 10 – Saturday, July 11

The weather gods force Foo Fighters off stage, but the pulverising riffs of Royal Blood and disco-punk of Weaves prevent a washout

Picked as support for the North American, ahem, leg of Foo Fighters' tour, **Royal Blood** walk onto the Plains Of Abraham stage to "the biggest crowd we've ever played to". As storm clouds gather in the distance, the duo unleash a pulverising if over-familiar set. Mike Kerr plays 'Figure It Out''s bass riff single-handed as he punches the air and rallies the fans, one attempting to surf the crowd on an inflatable shark. The bluesy slide bass intro to 'One Trick Pony' and 'Out Of The Black''s metamorphosis into Black Sabbath's 'Iron Man' may hold clues to where Royal Blood are heading next.

After the Gothenburg broken leg accident and subsequent Glastonbury cancellation, you have to wonder if higher forces have it in for Dave Grohl. Tonight's trouble starts minutes before **Foo Fighters** are due onstage, when the heavens open. The first chords of 'Everlong' crash out, an enormous cloth bursts apart and Grohl glides forward on his bespoke guitar throne like a grunge Davros. "We're gonna play all fuckin' night!" he screams before 'Monkey Wrench', and the weather gods up their game accordingly. Sheets of forked lightning streak across the sky during 'Learn To Fly' and an unexpectedly funky 'Something From Nothing' ends to cheers but that's all Foo Fighters will play. "We gotta take a break. It's just not safe!" Grohl announces. As they tweet apologetically after the show, "Mother Nature always wins."

Grohl isn't the only frontman in Quebec this weekend to be confined by a cast, joined by Joseph Keefe, singer and guitarist with dreamy LA five-piece **Family Of The Year**. Keefe manages two shows with a broken hand, including a Friday afternoon set outside the city's Parliament, during which his band's *Boyhood*-soundtracking 'Hero' wins over passers-by. Closing Friday night's celebrations at Le Cercle club, meanwhile, Atlanta garage gang **The Coathangers** bust out a howling voodoobilly racket to a flailing moshpit. Swigging wine and swapping instruments, the trio fire up a party mess like hometown buddies Black Lips, trashing The Gun Club's 'Sex Beat' along the way.

At the same venue on Saturday night, **Weaves** quickly get the surviving, weather-beaten revellers dancing with lopsided disco-punk. The Toronto band don't take much seriously, least of all themselves – guitarist Morgan Waters gurns his way through the jerky funk of 'Birds And Bees' as bassist Zach Bines and drummer Spencer Cole contort themselves behind him but Weaves aren't entirely daft. Jasmyn Burke delivers 'Shithole''s line "*I remember turning 15/And thinking life's not right*" with rare tenderness. Festival d'été de Quebec might be a washout right now, but the musical gems it offers up are quite the opposite. ■ STUART HUGGETT

7

JENN FIVE

Ezra Furman

The Boileroom, Guildford
Wednesday, July 8

Armed with danceable, doo-wop nuggets, the Chicagoan delights a crowd of new devotees

Ezra Furman steps on stage tonight resplendent in skirt, blouse and pearls, with his band The Boy-Friends in tow, and eases casually into 'Cherry Lane', from breakthrough album 'Day Of The Dog'. It's a sold out and sweltering venue ("Is it hot in here? Or is it just the blogosphere?" Furman cryptically remarks) but, even momentarily attacked by an early howl of feedback, he's easily the coolest person in the room.

SETLIST

- ▶Cherry Lane
- ▶Anything Can Happen
- ▶And Maybe God Is A Train
- ▶Caroline Jones
- ▶American Soil
- ▶Hark! To The Music
- ▶Haunted Head
- ▶Tip Of A Match
- ▶Wobbly
- ▶Body Was Made
- ▶My Zero
- ▶Ordinary Life
- ▶Mysterious Power
- ▶Lousy Connection
- ▶Walk On In Darkness
- ▶Can I Sleep In Your Brain?
- ▶Restless Year
- ▶Ready Teddy
- ▶Tell 'Em All To Go To Hell

With the swaggering glamour of new album 'Perpetual Motion People' shooting his star higher, Furman and his Boy-Friends have pulled a wide range of devotees along for their rock'n'roll revivalism, from star-struck teens to middle-aged 6 Music heads out on the razz. The new record's only just out ("We don't have it for you tonight," Furman admits, "Because we're supporting record stores. And also we forgot to bring it.") but such is his knack for turning tales of depression and angst into instantly graspable, hand-clapping, sax and doo-wop nuggets that the crowd easily find themselves singing along with the Roxy Music stomp of 'Lousy Connection' and echoing the *Rocky Horror* glam of 'Wobbly' back after it's finished.

Shouted back for an encore, Furman joins the dots between his own songs, his striking cross-gender look and his beloved '50s rock'n'roll forebears with a furiously energetic blast through Little Richard standard 'Ready Teddy', and a final hurtle through his own defiant anthem 'Tell 'Em All To Go To Hell'. In Furman, the soul flame burns bright. ■ STUART HUGGETT

9

NOS Alive

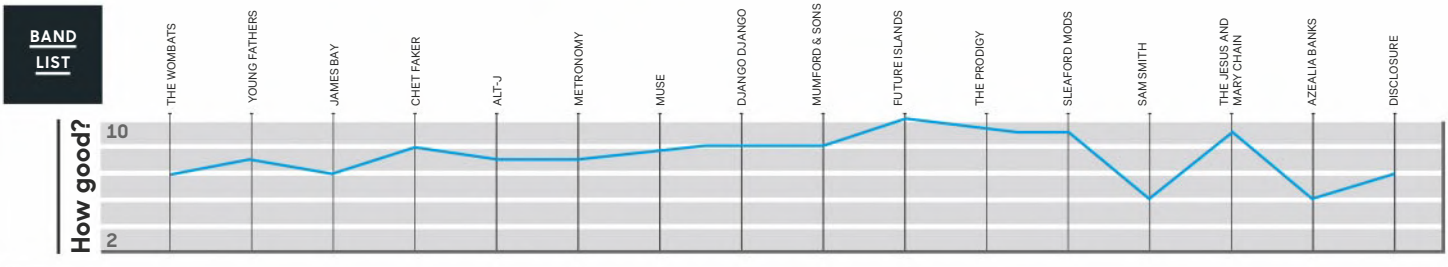
**Passeio Marítimo de Algés, Lisbon, Portugal
Thursday, July 9 – Saturday, July 11**

The Prodigy and Muse battle to be the festival's loudest band but Azealia and Sam Smith falter

There are drones swarming above the NOS Alive site, but not – oddly – during the opening day's headline set from rock titans **Muse**, whose 2015 album explores the moral issues behind unmanned warcraft via the medium of bum-kicking rock. The quad-copters here are shooting aerial footage rather than soldiers, but they do bring a feel of Saigon '69 to the event. The festival sees 50,000 party people descend on a strip of land with the Tagus river on one side and the world's most tolerant neighbours on the other. They have to be: NOS is loud as all hell and goes on all night, like Ozzy Osbourne in his prime.

If NOS is a battleground, then the big fight is for who can make the most of the devil's own soundsystem. Muse, of course, are well prepped for that, and their super-polished show betrays the fact they're headlining more than 30 festivals this summer. Mixing harder cuts from 'Drones' (single 'Psycho' kicks it off) with fan favourites including 'Supermassive Black Hole' and 'Plug In Baby', the show ends with Matt Bellamy wearing a Portugal flag like a cape as an explosion of streamers and ticker tape showers the crowd.

Following their recent rock reinvention, **Mumford & Sons** have a fair go, playing an amped up set that sees tracks such as 'Ditmas' in their meaty pomp. Frontman Marcus Mumford is advocating bad behaviour too, telling the crowd: "The last time we were here, some bloke stood on someone's shoulders bollock-naked and it was AWESOME." Reading's rocking heart is safe after all. **The Prodigy** aren't going to be upstaged though, and Maxim's cries for their "Prodigy people" to assemble after the Mums' set ring out like a clarion call. Though they open with 1997 UK Number One 'Breathe', the set cares little for nostalgia, and new tracks like the searing 'Nasty' edge the likes of 'Poison' off the agenda. Winners of the war, however, have to be **The Jesus And Mary Chain**, famously



ANDY FORD

Clockwise from main: The Prodigy, Muse, Azealia Banks, Sleaford Mods, Future Islands

FUTURE ISLANDS' SAMUEL T HERRING LOOKS LIKE A CULT LEADER IN FULL FLOW

one of the loudest groups of all time and sounding like a symphony of power tools on Saturday. The irrestible pop melodies of cult album 'Psychocandy' cut through the sawmill squeal nonetheless.

On another front, there's a pissing contest to see which member of the Earnest Young Men Club can attract the most mind-bogglingly large crowd to the Nos stage. **James Bay** seems overwhelmed by his throng, reacting like someone who's been thrown a surprise birthday party six months after the event. His bluesy emoting is a runaway hit, and a closing 'Hold Back The River' has the crowd in raptures. Forged in the same mould, Australia's bushy-bearded balladeer **Chet Faker** impresses with his R&B-informed singer-songwriter stuff (and sundry cover of 'No Diggity') on Saturday, but nobody can top **Sam Smith** for sheer massiveness. Having performed on the smaller Heineken Stage in 2014, Smith returns to the NOS stage with an ego that requires its own dressing room, rambling on about his songwriting process between tracks as if describing how he cracked the human genome, and performing medleys of covers that would go down a storm on a cruise ship.

Left-field thrills can be found at the Heineken Stage, where **Future Islands** frontman Samuel Herring is having a fight with his own possessed right hand intent on causing physical damage to its host, slapping him around the chops and beating him on the heart like a gorilla's paw. Trying to exorcise the demon, Herring adds guttural screamo vocals to tracks previously sung only in human register, which all adds to the feeling you're being mesmerised by a cult leader in full flow.

The stage is home to interesting British music too; Edinburgh's **Young Fathers** deliver a slow, dubby set that suits the late afternoon heat, **Metronomy** perform the end-of-the-pier show from a Butlins on Mars and **Django Django** bring Thursday to a ravey close. **Sleaford Mods**' profligate swearing delights the crowd no end, even if the references to 1970s kids' TV shows and British pub snacks baffle the majority. Previewing 'Silly Me' and 'Tarantula Deadly Cargo' from new album 'Key Markets', the duo seem uncharacteristically cheerful to be away somewhere sunny, but still find time to call David Cameron a "piglet".

In a shock move as the festival draws to a close, **Azealia Banks** arrives on time for her Saturday night performance, but you're left thinking Glastonbury didn't miss much due to her no-show – there's too much filler in the set, and a flea-ridden dog scratches with more rhythm than her DJ. There's no amateurishness to be found from final headliners **Disclosure**, who bring things to a beaty – if slightly sober – close with a set that previews material from their forthcoming second album. They open with should-be set-closer – and apt NOS anthem – 'White Noise', but as the many British visitors will have found out, it's all too easy to peak too soon at a festival that carries on until sunrise.

■ DAN STUBBS

THE VIEW FROM THE CROWD

Anna Lindener, 23, Munich, Germany
"I loved The Prodigy, and I'm actually not quite into that music but it was amazing – we ended up at the first row. We thought we were going to die!"

Julian Zeh, 25, Munich, Germany
"Sleaford Mods were great. I don't understand the references at all, but I get the swear words. We were surprised that the guy with the laptop just presses play and stands there. And Chet Faker is my favourite – I'm in love with him."

Margarida Freire, 21, Cascais, Portugal
"Sam Smith was amazing – I came to see him and Disclosure, and I was a bit disappointed he didn't do 'Latch' with them. You could tell he was surprised by the size of the crowd – Portuguese audiences are the best in Europe."

Diogo Gloria, 27, Faro, Portugal
"Disclosure was the last and best band of the weekend. I saw them last year and they were even better tonight. It was the first time I'd heard those songs from the new album and they sound great. 'White Noise' was a nice start, I can tell you."

8

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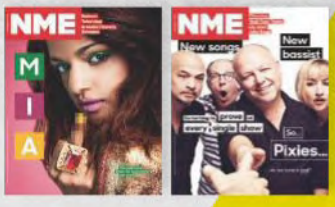

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madness of GRAPE

Ecstatic Mondays

A visibly refreshed Black Grape frontman enjoys a happy finish after a 'bone massage' with *NME*

"I'm up there on the fourth floor with a cheese fuckin' pie," says Shaun Ryder, gazing at the ceiling of London's swish Landmark hotel in an MDMA haze. "I feel like a cream bun, dude! I'm flyin'! Fuckin' cream-bunned off my 'tatoes!" So ends an evening that started with Shaun in knackered and bullish mood, arriving at the *NME*'s photoshoot exhausted from flitting between finishing the new Black Grape album 'Stupid Stupid Stupid' at Real World Studios near Bath and filming his role in *The Avengers* movie at Pinewood. He cracks open a beer – "the worst drug in the world, worse than smack, crack, I hate it" – and demands some drugs "otherwise this ain't happening".

Some MDMA magically appears, and an hour later he's exclaiming "it's like having a fucking bone massage! A-wibbawibbawibba!" Somehow, between complimenting Hitler on his uniforms and describing his screen fights with Ralph Fiennes, he manages to discuss the Black Grape album – "sort of a fucking greatest hits, for eight weeks man we just had a massive party".

SUPER FEROCIOUS ANIMALS

With their bus driver storming off shouting, "I'm not driving these scum anywhere! They are fucking wild animals!" Super Furry Animals make an impact in Latvia. Their crime? Babbling on to *NME*'s Steven Wells about opening lobster execution restaurants and running screaming along the roof of their minivan. When a driver is finally found willing to transport them to the next night's gig in Tallinn, he falls asleep at the wheel in a thunderstorm.

BILLS, BILLS, BILLS

"Watching [The Stranglers'] Jean-Jacques Burnel whack a load of skinheads on the head with his bass was quite exciting," says Bill Bailey, discussing his gigging memories and emerging comedy career with *NME*'s Ian Fortnam. Meanwhile his TV work has brought him into contact with some of his more televisual heroes – "William Shatner was on my team," he says of a sci-fi themed panel show he worked on for Channel 4. "He's a legend".

REVIEWED THIS WEEK

Elliott Smith – 'Either/Or'

"This fella must be pretty smart to write such good songs... so why the hell does his life sound like such a mess?" 7/10 ■ KEITH CAMERON

ALSO IN THE ISSUE THIS WEEK

▶Liam Gallagher is accused of attacking a cyclist in Camden after a man told police he'd had an altercation with the singer which involved Liam breaking his £60 sunglasses.

▶Liam Howlett has revealed that the first thing he did on hearing that The Prodigy's 'The Fat Of The Land' had gone to Number One in the US was "have a wank".

▶Oasis have racked up their fastest selling single ever with 'D'You Know What I Mean?', shifting 600,000 copies in the first week.

NME

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CROSSWORD

■ Compiled by TREVOR HUNGERFORD

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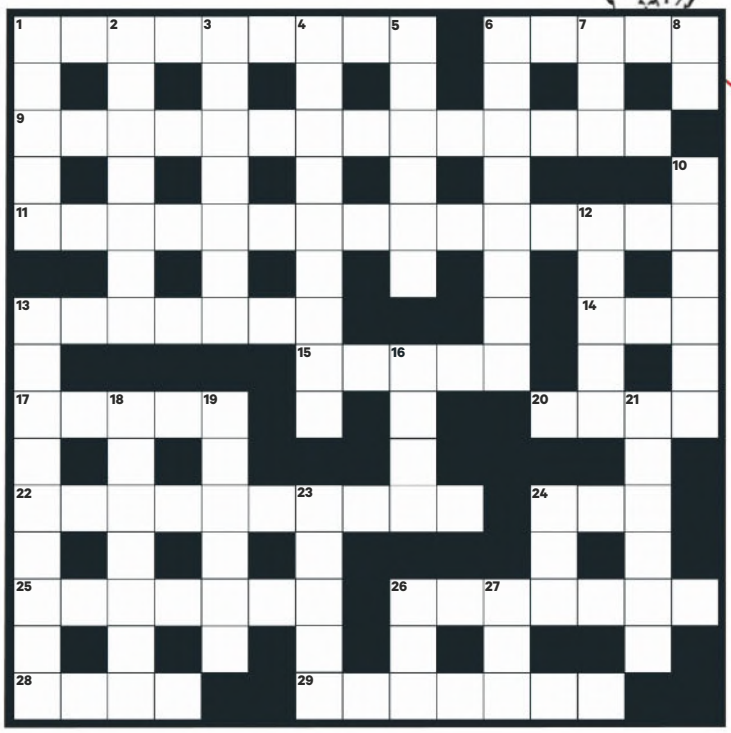

CLUES ACROSS

1+6A Alabama Shakes on it (4-5-5)
9 *"Some say it's just a part of it, we've got to fulfill the book"*, Bob Marley (10-4)
11 We slaughtered Morrissey for this performance (3-4-6-2)
13+21D So a scene title is rewritten for a number by The Who (4-3-6)
14 Half of the review concerned half of Suicide (3)
15+26D Incidentally, this was both an album and single by The Red Hot Chili Peppers (2-3-3)
17 Time spent just waiting for a Tim Wheeler solo single (5)
20 *"Pretend to be nice so I can be ____"*, from The Strokes' 'Hard To Explain' (4)
22 Their albums include 'Murray Street' and ' Rather Ripped' (5-5)
24+8D+10D Everything Everything is being done to achieve a state of sheer bliss (3-2-6)
25 Not one for a pop quiz as Midge Ure had the '_____ To Nothing' (7)
26 The Subways have someone to accompany them (4-3)
28 (See 16 down)
29 *"_____ is where we start/A thousand miles and poles apart"*, 2012 (7)

CLUES DOWN

1 *"She's over-bored and self-assured/Oh no, I know a _____ word"*, from Nirvana's 'Smells Like Teen Spirit' (5)
2 But do no remixes come from these Americans? (2-5)
3 They're doing the 'Glitterbug' (7)
4 Industrial rock band with an 'Industrial Complex' (6-3)
5 *"Oh your hair is beautiful"*, 1980 (6)
6 Sale of TV adaptation by George Michael (8)
7 *"I am gonna come for you with all that I have"*, Chvrches (3)
8+10D (See 24 across)
12 A deathly sound from Death In Vegas (5)
13 *"If you see a faded sign at the side of the road that says '15 miles to the ____ _____'"*, 1990 (4-5)
16+28A Kath sits around with The Courteeners (4-4)
18 Grimes' 2012 single was the beginning of something (7)
19 Getting a bit of a black eye from The Others (6)
21 (See 13 across)
23 They came in from The Rain (5)
24 The violence of hardcore punks in 'City Baby's Revenge' (1-1-1)
26 (See 15 across)
27 *"When are you free to take some ___ with me?"*, from The Beatles' 'Lovely Rita' (3)

JULY 11 ANSWERS

ACROSS 1 What Went Down, 7+27A Go Out, 10 Lithium, 11+31D Strange Town, 12 Burned, 14+32D So Why So Sad, 16 Chicane, 18 Vapors, 22 Mael, 26 Yuck, 29 Ely, 31 Toys, 33 Sound, 34 Mylo, 35+20A Wild Beasts, 36 Wham, 37+9D Come On Over **DOWN** 1 Wolfback, 2 Afterlife, 3+21D White Sky, 4 Numb, 5 Dissolve Me, 6 Worship, 13 Don, 15 Oh Stacey, 17 Amsterdam, 19+9D Only Ones, 23 Anymore, 24+25A Roy's Keen, 28 Truth, 30 Syro

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